

# PHOTOGRAPHY

An Amateur Player's Guide to Better Picture



A GOLDEN HANDBOOK

REVISED EDITION





PHOTOGRAPHY HANDBOOK

# Amateur Players

An Amateur Player's Guide to Better Picture

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The second edition published in 2020 by Yuqing Cao  
An imprint of the Arvin Publishing Group  
48 JinShaJiang Road, Shanghai

First published in October 2020 under the title Obobo Photography Handbook.

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ISBN 978 1 84796 058 0



NO PHOTOS

# CHAPTER I

## BLIND“ARTIST”

### Illustrated

### My first encounter

### With photography



#### > Story

Remember the first time to the South China because of the art test, when I was in the third year of my high school, only one person by plane to Hangzhou, until leaving, the rain did not stop.

On the night of the end of the exam, I hurried to the airport and flew back to Beijing in the early hours of the morning. In the waiting hall waiting for the plane, next to happen to be sitting a candidate, he is holding an iPad to the students around to tell an artist, he said is the composition of what did not have to say, black and white texture to do very good, some scenes are not like the real ... I was curious, and he didn't think I was a stranger at all, and quickly added me to his class. He told me that the artist was a photographer named Fan Ho.

At that time, I never thought photography could be called art, nor could I imagine the artistry of photography. What I know about photography is limited to "selfies" and stupid "filters". The boy showed me a lot of pictures of Ho with his iPad. I was a little surprised, but there was a sense of loss that I didn't know where to come from. Think of their daily hard work, as long as Linyi countless master scenery and portrait works, enough to become an artist, never thought to use their own eyes to find these scenery. I think the reason I'm lost may be that I find myself without a pair of eyes that can see and observe the world, which is no different from finding myself blind.

Back in Beijing, I would always turn on my phone and look at those photos, and sometimes draw them down. At that time, the studio spent a lot of

记得第一次来到南方是因为艺考，只身一人坐飞机到杭州，直到离开，雨都没有停。

结束考试的那天晚上，就匆匆赶往机场，凌晨飞回北京。在候机大厅等飞机时，旁边恰巧也坐着一名考生，他正拿着 iPad 给身边的同学讲一个什么艺术家，说是构图什么的没得说，黑白质感做的很优秀，有些场景都不像是真的……我很好奇，就凑过去看，他一点儿也不觉得我是个陌生人，迅速把我加入到了他的“课堂”中。他告诉我，那个艺术家是个摄影师，叫何藩。

那个时候，我从没觉得摄影还可以称作艺术，也想象不到摄影的艺术性何在。我所知道的摄影，仅限于“自拍”和“滤镜”。那个男孩用 iPad 给我展示了何藩的很多照片。我有些吃惊，但又有一种不知从何而来的失落感。想到自己每天埋头苦练画技，临摹了无数大师风景和人物作品，都没有想过要用自己的眼睛去发现这些风景。我想我失落的原因可能是我发现自己没有一双能够发现和观察世界的眼睛，这和发现自己是个盲人没什么两样。

回到北京，我总会打开手机看这些照片，有时还会把它们画下来。当时画室花大钱请来了一位“央美名师”，负责帮我们备考中央美院的“命题场景”部分。每次模考，我都会把何藩照片中的这些场景画出来，可老师每次都给我不及格，他说，央美的教授更喜欢看色彩画，我的这些黑白素描画的再好，他们可能也会觉得无聊，叫我以后不要再画这些。我还兴致勃勃地和他分享何藩的照片，他只是说，我不用给他看这些，我只要把应试这关过了，随便我画什么，学什么。等到央美考试那天，我还是画了何藩一张照片中的场景，我也不知道为什么自己总会在最关键的时刻放弃自己，做一些压根儿没把握的事情。我只知道自己喜欢这些照片，虽然我很想去央美读书，但也实在不明白为什么要去讨好那些央美教授。最终的成绩其实还可以，算不上高分卷，但也没有画室老师讲的那么糟糕。

这也是我第一次接触摄影，虽然并不觉得摄影是一件多么高级或伟大的事情，但就是那一瞬间，它让你意识到你要用自己的

money to invite a "famous teacher", responsible for helping us prepare for the Central Academy of Fine Art "proposition scene" part in art test. Every time the mold test, I will draw the scene in Fan Ho's photos, but the teacher every time failed me in every test. He said, the professor of The United States prefers to see color painting, my black and white sketches are good, they may also feel bored, tell me not to draw these again. I was also excited to share with him a picture of He Wei, he just said, I don't have to show him these, I just want to test this off, whatever I draw, learn what.

Wait until the day of the Central Beauty exam, I still drew a picture of Fan Ho's photo, I do not know why I always give up at the most critical moment, do something that is not sure at all. I only know that I like these photos, although I would like to go to the Central Academy of Fine Art to study, but I really do not understand why to please those professor. The final result is actually OK, not a high score volume, but not as bad as the studio teacher said.

It's also my first exposure to photography, and while I don't think photography is a very advanced or great thing, it's the moment that makes you realize that you're going to see the world with your own eyes, rather than repeating it every day, and that's enough.

识到你要用自己的眼睛去看世界，而不是每天重复的临摹，这就足够了。

## > Fan Ho

Fan Ho's (born in Shanghai in 1931) photographic career started at the early age of 14 when given his first Kodak Brownie from his father. Within the first year he won his first award in 1949 in Shanghai. At the age of 18, he acquired his twin lens Rolleiflex with which he captured all his famous work after he moved to Hong Kong with his parents and continued to pursue his love for photography.

Dubbed the "Cartier-Bresson of the East", Fan Ho patiently waited for "the decisive moment"; very often a collision of the unexpected, framed against a very clever composed background of geometrical construction, patterns and texture. He often created drama and atmosphere with backlit effects or through the combination of smoke and light. His favorite locations were the streets, alleys and markets around dusk or life on the sea.

Fan Ho is a Fellow of the Photographic Society and the Royal Society of Arts in England, and an Honorary Member of the Photographic societies of Singapore, Argentina, Brazil, Germany, France, Italy and Belgium. He most recently won a "Lifetime Achievement Award, the 2nd Global Chinese International Photography Award, China, 2015" by the Chinese Photographic Society (Guangzhou).

During his long career he has taught photography and film making at a dozen universities worldwide. His work is in many private and public collection of which most notable are: M+ Museum, Hong Kong, Heritage Museum, Hong Kong, Bibliothèque Nationale de France, Paris, France, San Francisco and many more.

1931 年生于上海。自 14 岁获父亲所赠柯达布朗尼，便在同年赢得人生中的第一个奖项。1949 年与家人移居香港，18 岁的他购买了一部 Rolleiflex 双镜头相机，与摄影结下不解之缘，继续追寻摄影梦，并用此相机拍下他所有的著名作品。

何藩被誉为「东方布列松」。拍摄中，他常以极大的耐心等待「最佳时机」，等待人物形象与几何结构和线条精心构建的背景不期而遇。他喜欢用背光效果或结合烟雾与光线来营造戏剧感和氛围。海上或街头生活、黄昏时被太阳拉出细长斜影的巷道和市场是他最爱的取景点。

何藩对香港民生的热爱让他的摄影作品充满人文气息。在他的照片中我们可以看到苦力、商贩、沿街叫卖的小贩、在街上玩耍的儿童等等。他努力捕捉的是香港的魂、香港人的苦难和坚韧。

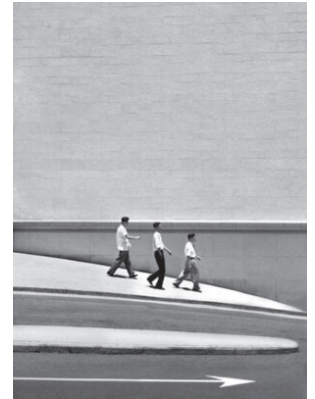
他的青少年时代到二十八岁前是最多产时期，作品在当时已获得广泛关注，通过参加画廊比赛赢得近 300 个地区和国际性大奖。他的才华对电影业亦产生了不少的影响。他曾参演多部电影，之后转作导演直至 65 岁退休。

何藩是英国皇家摄影学会及英国皇家艺术学会会员，亦是多国摄影学会荣誉会员。过往曾到多国大学教授摄影及电影製作。其作品获本地及海外众多私人和公共机构收藏。





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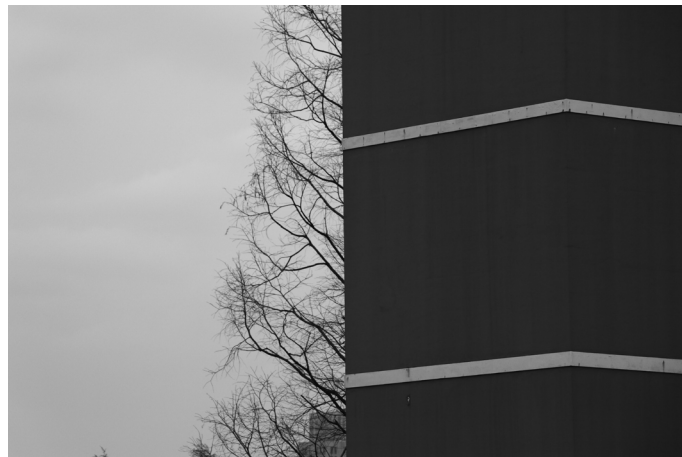
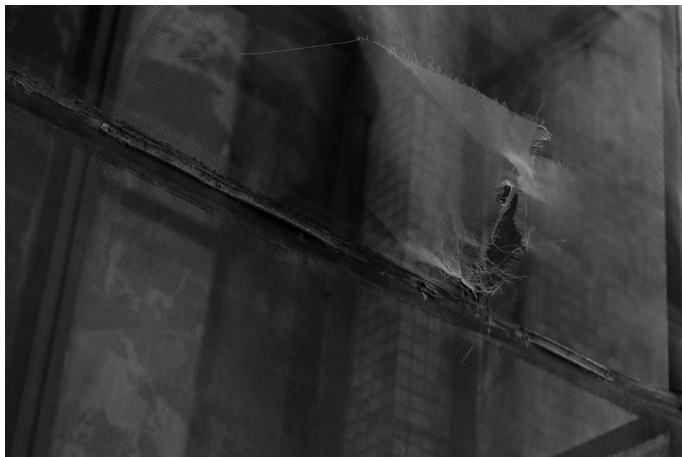
© Fan Ho

## > Story

I got my first camera in 2016 , and because of the dramatic improvement in the quality of the picture, there was a sense of ritual in mind, hoping to make things a little more interesting, or try something special. I want to see the world with my own eyes. Although it is not clear at first why they want to see these things, or what these things are different (wonders), but also still try again and again, such as the screen is cut open will also have a small texture, or shoot a tree covered by the building, can only be understood as in the initial attempt to break the original thinking, from the same kind of things to find different, and the different ways of existence of the same thing. These vague expressions are more instinctive in their attempts to look at ordinary things from a different perspective.

2016 年得到了第一台属于自己的相机，由于画质上的极大改善，心中就有了一种仪式感，希望把事物拍的有趣一点，或尝试一些特别的视角，我想用自己的眼睛去观察世界。虽然开始并不清楚自己为什么要去看这些事物，或是这些事物到底有哪些不一样（奇观），但是也还在反复尝试，比如被划开的纱窗也会有细小的肌理，或是拍摄一棵被建筑遮住的树，只能理解为在最初的尝试阶段，打破原有的思维，从同种类事物中寻找不同，以及同一事物的不同存在方式。这些含混不清的表达，更多是出于本能反应，试图换种角度看待平凡的事物。





# CHAPTER II

# PHOTOGRAPHY

# &TEXT

## Illustrated

## The relationship

## Between

## Photography&text



### > Story

When I was a first-year student, there was a course called "Photography and Writing", the teacher said, to the level of our class, as long as everyone can send some quality circle of friends before the end of the class, the teacher is satisfied.

I usually speak very little, hardly. Because I know that this mouth is not flexible, say it baba, listen to their own are bored to death. But once these words are on paper, I'm definitely a top-notch nagger. The teacher asked us to write a text, or a poem, prose can also be, but with their own photos combined, a bit like ... Visual diary, tacky point is "hand account." I'm happy to do these things, and although I look like a boy, I like to do the little family-like errands of girls.

I remember reading a lot of poems by Gu-Cheng, Hai-Zi and Yuki Ishikawa, but I can not grasp the emotion behind these poems and the key elements of each poem, seems to be very serious in reading, in fact, just pretend to be a book, and can not achieve that kind of soul and poet interoperability. After reading one book after another, it is better to see a funny fool's expression package physiological response in the chat group.

However, there are also some influence on me.

For example, I push open a lot of doors every day, and I don't think it's unusual or worth a look. But when I read Gu-Cheng's sentence, "Every door spits out some people, dragging the retractable shadow, swimming in that bowl of sweet soup", these words are like a big cotton block in the throat, they will bring me a kind of pressure, but I can not put into

words, it will prompt my body not to listen to the call on the camera, wandering. I have always hated myself for not finding beauty in my eyes, and these hates can only be vented on aimless physical exertion.

大一的时候有一门课程叫“摄影与写作”，老师说，以我们班这个水平，只要结课前每个人都能发一些有质量的朋友圈，老师就心满意足了。

我平时话很少，几乎不说。因为我知道自己这张嘴巴不灵活，说出来磕磕巴巴，自己听着都要烦死了。但这些话一旦落实到纸上，我绝对是个顶级话唠。老师要求我们写一段文字，或是一首诗歌，散文也可以，但都要和自己拍的照片结合起来，有点像……视觉日记，俗气点说就是“手帐”。我很高兴做这些事情，虽然我外表看起来很像男生，但很喜欢干女孩这种小家子气的差事。

记得当时阅读了很多顾城、海子、石川啄木的诗歌，但我并不能第一时间抓住这些诗歌背后的情感和每首诗的关键要素，看似在很认真地在阅读，其实只是装装书生样子，并不能实现那种和诗人的灵魂互通。看完了一本又一本，都不如看到聊天群里一张搞笑的傻瓜表情包生理反应大。

不过，也有一些影响。

比如，我每天都会推开很多扇门，也不会觉得这有什么稀奇，或是值得我去多看一眼。但是当我读到顾城的那句“每扇门，都吐出一一些人来，抱着伸缩不定的影子，在那碗大甜羹里游荡”，这些文字就像一大团棉花堵在喉咙上，它们会给我带来一种压力，但我没法用语言表达，它会促使我的身体不听使唤地带上相机，外出游荡。我一直都很恨自己没有一双发现美的眼睛，这些恨就只能发泄在漫无目的地体力消耗上。



## > My Work



Maybe, that's what life is all about. No one disappears faster, and no one is really naked. You're not in the rain, I'm not here neither.



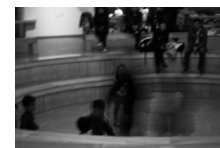
Dusk will come, the air has gradually became cool, the soul rolling in the cool wind.

Now it seems that the text can be written, but is the excessive attention to the text, unknowingly infected with a bad problem. At that time, the teacher recommended our book, called "Tokyo Biyori", from text to photos are full of desert wood for the dead wife's love and nostalgia. When I see this section:



For me, taking pictures is my self-talk.  
At the beginning of the year, my wife left me.  
After my wife left, all I could do was take pictures.  
—Araki Nobuyoshi

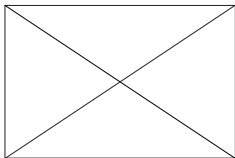
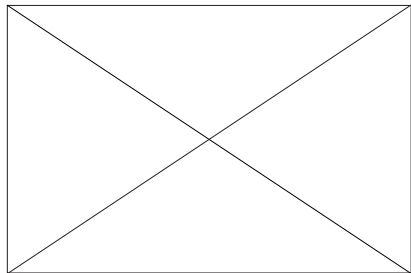
I seem to have introduced myself to a speculative astray, I think, the original piece of such an ordinary sky, ordinary painting, with the text will appear touching. So my photography becomes unbridled, don't care what composition, tone, focus... Because I think my writing ability is enough to make up for the shortcomings in photography. If a photo loses focus, I will feel no matter, others ask, I said I tears, the photo blur is to express this tears in front of the visual feeling (however, I do not have any sadness, and even happy to find such a clever plan).



Some "incorrect" images

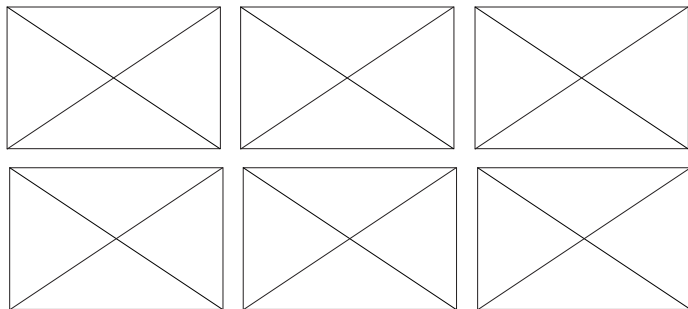
I defend these bad images, in a way, is to make excuses for their own shortcomings in photography, although this means let me get the class first grade, but sooner or later life will come to avenge you, but the time has not come, it can make you proud of this moment.

现在看来文字写得还可以，但就是对文字的过度关注，不知不觉就染上了一个坏毛病。当时老师推荐了我们荒木经惟的一本书，叫《东京日和》，从文字到照片都充满了荒木对于死去妻子的爱与怀念。当我看到下面这部分内容：



对我来说，拍照是我的自我倾诉，  
年初，妻子离我而去，  
妻子离开之后，我能拍的只有空景。  
—荒木经惟

我好像就将自己引入了一个投机取巧地歧途，我想，原来一片这样普通的天空，普通的画，搭配上文字都会显得感人肺腑。于是我的摄影就变得肆无忌惮，根本不会在乎什么构图、色调，对焦……因为我觉得自己的文字能力足够弥补摄影上的缺陷。如果一张照片失焦了，我会觉得无所谓，别人问起来，我就说我泪眼婆娑了，照片模糊就是要表达这种泪水挡在眼前的视觉感受（然而，我并没有什么悲伤情绪，甚至还很开心自己发现了这样的巧妙之计）。



“坏”图像

我为这些坏图像辩解，在某种程度上就是在为自己在摄影上的缺陷找借口，虽然这个手段让我获得了这门课班级第一的成绩，但生活迟早会来报复你，只是时机没到，它可以让你得意这一会儿。

## > Sophie Calle

Sophie Calle was born in Paris, France, in 1953 to a doctor, an art collector and close associates with many artists. Carr's work is known for its own intervention in set scenes and responds to the French literary movement known as "Oulipo" in the 1960s (similar to literary seminars). Her work often depicts human vulnerability and examines issues of identity and intimacy. She meets strangers in detective-like behavior and investigates their private lives, and her photographs often include textual narratives of her own work.

苏菲·卡尔（Sophie Calle）于1953年出生于法国巴黎，是一名医生，艺术收藏家，并与许多艺术家保持着密切联系。卡尔的作品以其在场景中的介入而著称，并回应了1960年代被称为“Oulipo”的法国文学运动（类似于文学研讨会）。她的作品经常描绘人类的脆弱性，并研究身份和亲密关系的问题。她遇到了像侦探一样的陌生人，并调查了他们的私人生活，她的照片常常包含自己作品的文字叙述。

Sophie Calle was first seen through her book <Douleur exquise>, means extremely pain in English..

The book tells a story that most people might find ordinary: in the late autumn of 1984, the Foreign Office awarded Calle a scholarship to study in Japan for three months, only to know that the 92-day trip had led to a break-up - Calle's hotly-loved boyfriend M had announced the end of their relationship in a dramatic way, and Calle had been forced to accept the status quo as if he had gone through the most painful period of his life, in order to tell and ease his pain. She asks her friends or strangers: When do you feel the most pain? While getting the answer, Calle took pains to describe her pain repeatedly in the mood of the moment, so it took her three months to heal, in order to avoid relapse, Calle in fifteen years to come back to this work to resolve their pain.

Pain is more like a visual diary, with both text and images feeling flexible and casual. For example, casually written travel mobile phones, Polarist snapshots, tourists on the train and many letters to and from. I was attracted to these daily routines, and it was the first time I had seen some bland, boring trivia stapled into a book. Calle handles the relationship between words and images well, especially her writing, but it always reminds me that this book is not a literary work but a work of art.



Douleur exquise

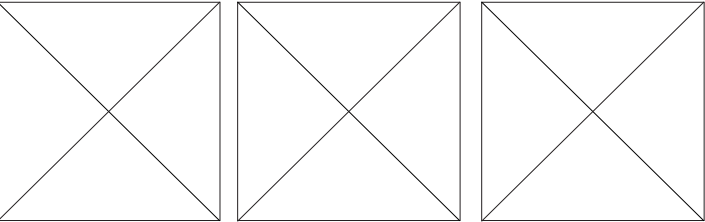
This raises the question of how to select the medium of the work.

The question also seems to be about the crucial question of how well a work of art will go. In pain, for example, it's hypothetical that Calle put these fragmented images and accompanying notes into a new medium - the art of video, with lengthy narrations paired with unscreed landscape fragments, and perhaps only a handful of people able to stick to the dozens of minutes of the tape. Back in the present form of the work, the important thing about these words and narratives in Calle's book is not that the logic of the event of love loss and travel is clear, that the rhetoric is gorgeously described, but that it is more about using these words and fragmented narratives themselves to excavate the texture of the images and works as a whole.

第一次看到苏菲卡尔是通过她的画册《Douleur exquise》，中文译本为《痛》。

这本书讲述了一则或许在大多数人看来都会觉得平凡无奇的故事：一九八四年的深秋，外交部给了卡尔一笔赴日三个月研究的奖学金，殊不知这为期九十二天的旅行导致了一场决裂——卡尔正热恋的男友 M 以极具戏剧性的方式宣告他们恋爱关系的结束，卡尔则像是经历了此生最为痛苦的时期一样被迫接受这个现状，为了诉说和缓解自己的痛苦，她向她的朋友或是偶然遇到的陌生人提出一个问题：您在什么时候感受到最大的痛苦？在得到相应答案的同时，卡尔也不厌其烦的以当下的心情去反复描述自己这份痛苦发生的经过，就这样用了三个月的时间她痊愈了，为了避免复发，卡尔在十五年后才重新拿出这部化解自己痛苦的作品。

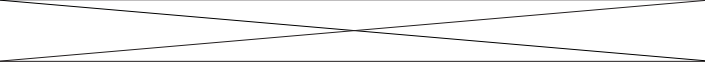
《痛》更像是一部视觉日记，文字和图像都有一种灵活随性的感觉。比如随手写下的旅行手机，宝丽来快照，火车上的游客和许多来往书信等。我被这些日常所吸引，也是第一次看到一些平淡无聊的琐事被装订成册。卡尔将文字和图像的关系处理的很好，尤其是她的写作，但这也始终提醒我，这本书不是一部文学作品而是一件艺术作品。



极度疼痛

这就会引发一个问题，即如何选择作品的媒介。

这个问题似乎也关乎一件艺术作品会达到一个怎样的程度这一关键问题。以《痛》为例，假想卡尔将这些碎片化的影像和随性的笔记置入到一个新的媒介——录像艺术中，冗长的旁白搭配没有意指的风景片段，可能只有极少数人能够坚持看完这部几十分钟的录像带。回到当下的作品呈现形式，卡尔书中这些文字及叙述的重要之处其实并不在于将失恋、旅行这个事件逻辑清晰，辞藻华丽地描述清楚，更多的是借助这些文字和碎片化叙事本身来挖掘影像和作品整体的质感。

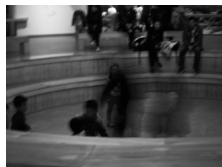


In this way, the combination of text and images is "right", here "yes" is more in the "method effective." Because of this, broke my complacency, I will no longer feel that the function of the text in the work is to make up for the shortcomings of photography, such as when I shot on the street, should have taken a Magnum flavor photo, but because the hand shook out of focus, immediately changed his mouth to call it Moriyama Daido flavor, which is very wrong.

Secondly, in the creation, emotion is an important entry point, just as Calle has no way to deceive himself, and their own feelings of love loss and surrounding environment, when the artist is in a very specific, private, special situation, will have the corresponding expression, which is also an important source of creation. This is very important, a lot of times, I will always get caught up in an artist, director or writer created by the atmosphere and emotion, so they use this emotion into their own creation, but often fail, because those things do not belong to me, so such creation can only stay in the post-view stage.



2016, Natural Museum



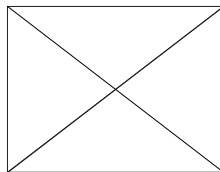
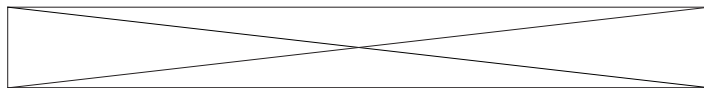
2019, Natural Museum



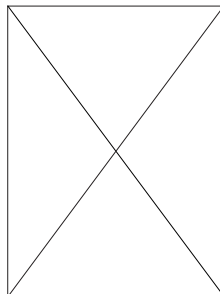
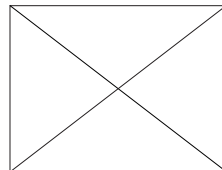
Therefore, creative thinking is very important, although photography as the main medium, but do not need other media as an auxiliary also need to think and choose. Whether a photo shoot is good or bad doesn't depend on how well your assistants do it, so instead of trying to be opportunist, it's better to take more pictures and save experience.

这样看来，文字和影像的搭配就是“对”的，这里的“对”更多是在讲“方法有效”。也正因如此，打破了我的沾沾自喜，我再不会觉得文字在作品中的功能是弥补摄影的缺陷，比如当我街拍，本应该拍出一张马格南风味的照片，却因为手抖失焦，就立马改口称其为森山风味，这就大错特错了。

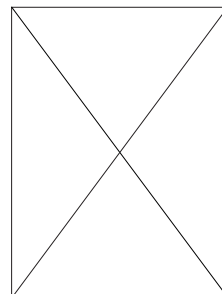
其次，在创作中，情感是很重要的切入点，正如卡尔没有办法欺骗自己，并将自己的失恋情绪和周遭环境剥离开来，这时艺术家处于一个很具体的、私人的、有特殊性情境中，才会有相应的表达，这也是创作的重要来源。这一点很重要，很多时候，我总会陷入到某个艺术家、导演或作家所营造的气氛和情感中，于是便借此情感投入自己的创作，但往往会失败，因为那些东西不属于我，所以这样的创作只能停留在观后感阶段。



2016, 自然博物馆



2019, 自然博物馆



所以创作的思考很重要，尽管以摄影作为主要媒介，但需不需要其他媒介作为辅助也是需要思考再选择的。一张照片拍的好不好，并不取决于你的辅助做的好不好，与其花心思投机取巧，不如多拍攒经验。



## > Example

The word "PUNCTUM" appeared in Roland Barthes' "Lightroom" this time. Roland Barthes said that the thorn point is not a gesture, I think it probably calls us "appropriately contrived." When shooting some conceptual photography works, I like to commit the problem of "pretentiousness". I always feel that the more elements in a photo, the more details, and it will take longer for others to look at it. So every time I pile up a lot of props I grabbed together, it's actually self-defeating.



Looking at this photo now, let's not talk about the number and significance of the props in the picture. The maintenance of the props is real-when I took this photo, I wanted to express a feeling of dreaming, a feeling of astonishment, confusion, and separation from reality. . Too bad: Dirty balloons, the color is not elegant; Randomly placed cat dolls;

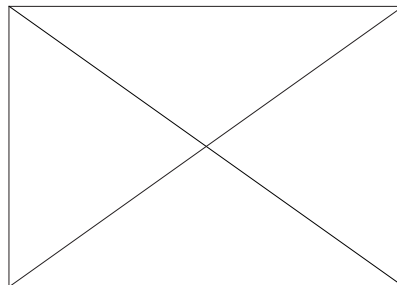
Unscrupulous scratches on the ground... make me feel that I was too rough at the time, and I didn't pay attention to details. Seeing such a picture, no matter how good the idea is, it won't let me take another look.

But putting this photo here is not to talk about the composition of the picture, because as long as you do more preliminary work, properly handle the props, and maintain it on site, you can solve it immediately.

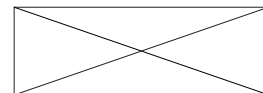
When doing conceptual photography, or setting scene photography based on my own concepts, I would simply understand that if a photo is "funny", it is artistic enough and attractive enough. For example, I made strange and awkward postures in the photos, or put out-of-fit dolls, balloons, white silk scarves, etc. into the picture, but these have not been further thought, so they will appear unreasonable. When the audience conveys their ideas, there will be big deviations. I am not opposed to a photo leaving some mysterious space for the audience, but this is just what an independent photo should do. Once it enters a photography series, the persuasiveness of the photo will be greatly weakened.

## > Example

"刺点"这次词出现在罗兰·巴特的《名室》中，罗兰·巴特说，刺点不是姿态，我想大概是叫我们“适当做作”。在拍摄一些观念为主的摄影作品时，我就爱犯“做作”这个毛病。我总会觉得一张照片元素越多，细节就越多，别人看的时候就会久一点，所以我每次都会把好多随手抓来的道具堆放在一起，其实反而弄巧成拙。



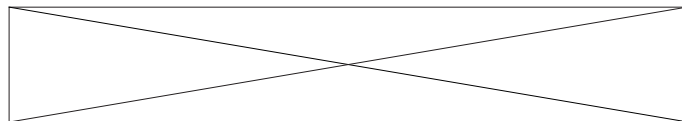
拍摄这张照片时，我想表达一种做梦时的感受，是一种错愕，迷茫，脱离现实的感受。现在看这张照片，先不说道具在画面中的数量和意义，道具的维护实在太差：脏脏的气球，颜色也并不考究；随意摆放的猫咪玩偶；



地上肆无忌惮的划痕……会让我感觉当时的自己太粗糙，对于细节没有丝毫的注意。看到这样的画面，无论想法构思多优秀，都不会让我多看一眼。

但在这里放这张照片，并不是要讲画面构成的问题，因为只要多做一些前期工作，道具好好处理，现场好好维护，就可以解决。

当进行观念摄影，或根据自己的概念去置景摄影，我都会浅显地理解为，如果一张照片够“搞怪”，就足够艺术，足够吸引人。比如，我在照片中作出奇怪又尴尬的姿势，或是将格格不入的玩偶、气球、白色丝巾等放入到画面中，但这些并没有经过进一步的思考，所以会显得毫无道理，在向观众传达观念的时候，就会出现很大的偏差。我不反对一张照片要留一些神秘空间给观众，但这只是一张独立照片该做的事情，一旦进入到一个摄影系列，照片的说服力就会大大削弱。



## > Method

### STEP 1

I want to make some conclusions. For example, the feelings that my dreams bring to me are mysterious, empty, and profound. My body is relatively rigid and sleepy.

### STEP 2

Secondly, you can think about how to express these keywords visually.

**Dim-void-unknown-stunned-rigid-fear-cold-touch-light spot**

### STEP 3

Lighting: front lighting, side rear contour fill light

Character: Stiff posture, half-lying, simple clothes, white T-shirt

Environment: red sofa, simple background(can not grab the main visual), white ground

Props: red light spot (LED), water, fish tank, sofa

### STEP 4

Practice

Such a draft will allow me to take a photo more concentratedly and quickly. There will not be many messy things, or the problem of repeatedly trying and adding props during shooting. Although this will seem rather rigid and seem to be doing math problems, it does not hinder the free play of parts of the scene, because often the venue, personnel, and props will deviate from the concept. At this time, you only need to adjust the details. There will be no deviation in direction.

The "PUNCTUM" is actually not well noticed. For some kind of photos, you may be attracted by the LED light spots on the ground, but I will be attracted by the hand holding the T-shirt... "PUNCTUM" it seems to be the most attractive point in a photo or a painting, but there is no way to say clearly what is different about that point, or what it conveys to people, but it just inadvertently exists in the picture, attracting People spend more time for it.

## > Method

### 步骤 1

首先我要做一些总结, 比如梦境带给我的感受, 是一种神秘的, 空洞的, 深邃的, 身体是相对僵硬的, 困倦的。

### 步骤 2

其次, 就可以想一想怎样将这些关键词用视觉的方式进行表达。

昏暗的——空洞——未知——错愕——僵硬——恐惧——冰冷——触觉——光点

### 步骤 3

打光: 正面打光, 侧后方轮廓补光

人物: 僵硬的姿势, 半躺, 衣服简洁

环境: 沙发, 背景简单, 不能抢主要视觉

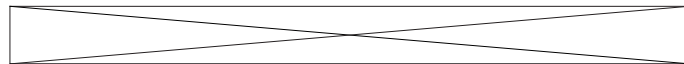
道具: 红色的光点 (LED), 水, 鱼缸

### 步骤 4

实践

这样的草稿, 会让我比较集中、快速地拍摄一张照片, 也不会有很多杂乱的事物出现, 或是拍摄中反复尝试, 乱加道具的问题。虽然这样会显得比较死板, 似乎在做数学题, 但并不妨碍现场的部分自由发挥, 因为很多时候场地、人员、道具会出现和构想的偏差, 这时候, 只需要调整细节就可以了, 大方向不会出现偏差。

“刺点”其实并不能被很好的讲述清楚, 比如这样照片, 你可能会被地上的 LED 光点吸引, 但我就会被紧抓 T 恤的手吸引……“刺点”好像就是一张照片中或是一副画中, 最吸引人的那个点, 但没办法说清楚那个点有什么不一样, 或是具体传达给人什么, 但它就是不经意地存在在画面中, 吸引人们为它多花点时间。








the final work



# CHAPTER III

# IMITATE

## Showing Some works Imitated Other artists'



2016-2017

### > Story

The concept of imitation and star chasing is similar. Choose a photographer you like, do everything possible to get to know him/her, then try to shoot in his/her way, buy his/her picture album, and call him/her at all times.

I have imitated many photographers and even imitated their words, deeds and lifestyles.

At first, I was obsessed with Wong Kar Wai's movies, learning Cantonese, listening to Hong Kong golden tunes, writing traditional Chinese characters, and playing with small tunes...

At that time, I didn't think too much about it, and I took the photo after inheriting the palm-sized Samsung digital camera. In fact, I didn't drink a bottle of beer until the end, because I don't know how to drink, but I want to be sad. The second disease has reached the advanced stage. These crooked photos have been with me for nearly half a year, until I felt sick after seeing those movies, I never took photos like this again.

模仿和追星这个概念差不多。选一个喜欢的摄影师，用尽一切办法了解他 / 她，然后尝试用他 / 她的方式拍照，买他 / 她的画册，时刻为他 / 她打call。

我模仿过很多摄影师，甚至去模仿他们的一言一行和生活方式。

起初，我沉迷于王家卫的电影，学习粤语，听香港金曲，写繁体字，摆弄小情小调……

那个时候根本不会多想，继承了家里一台的巴掌大的三星数码相机就去拍了。其实拿瓶啤酒到最后也没有喝，因为我不會喝酒，但又想做一下忧愁的样子，中二病到达了晚期。这些歪歪扭扭的照片陪伴了将近半年，直到我把那些电影看到想吐之后，就再也没有这样拍过照片。

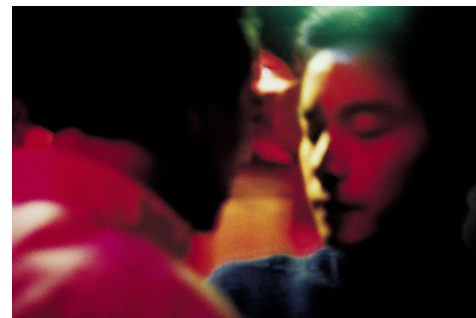
## > Wing Shya

Wing Shya transmutes between film, art and fashion. Born in Hong Kong 1964, Shya returned to Hong Kong following his fine art studies at Emily Carr Institute in Canada and founded the award-winning design studio, Shya-la-la Workshop. In 1997, appointed as the exclusive photographer and graphic designer; Shya began his collaboration with the renowned movie director, Wong Kar-Wai on Happy Together, continued then on In the Mood for Love, Eros and 2046.

A now-recognized director, Shya began his venture in filmmaking by collaborating with musicians and artistes like Karen Mok, Jacky Cheung and Vanessa Mae on music videos. In Spring 2010, Shya debuted his block-buster movie, Hot Summer Days and continued to work on the sequel, Love in Space, released in Fall 2011. In 2010, invited by Rodarte; Wing Shya conceived of a fashion-art film for their Maggie Cheung Collection, and in 2011, he was invited by YOOX to contemplate Lost Paradise, another fashion-art initiative for thecorner.com in China.

夏永康在电影，艺术和时尚之间不断变换。夏永康 1964 年出生于香港，在加拿大艾米丽·卡尔学院 (Emily Carr Institute) 进修美术后返回香港，并创立了屡获殊荣的设计工作室 Shya-la-la Workshop。1997 年，被任命为独家摄影师和平面设计师；Shya 开始与著名电影导演黄家卫 (Wong Kar-Wai) 合作制作《快乐在一起》(Happy Together)，然后继续在《花样年华》，《爱神》和《2046》中合作。

如今，Shya 成为公认的导演，他与音乐人和莫文蔚 (Karen Mok)，张学友 (Jacky Cheung) 和凡妮莎·梅 (Vanessa Mae) 等艺术家和音乐人合作，开始了电影制作事业。2010 年春季，Shya 首次发行了轰动一时的电影《炎热的夏日》，并继续制作续集《太空中的爱情》，该作品于 2011 年秋季发行。2010 年，受 Rodarte 邀请；Wing Shya 为他们的张曼玉 (Maggie Cheung) 系列构思了一部时尚艺术电影，并在 2011 年应 YOOX 的邀请而构思了 Lost Paradise，这是 thecorner.com 在中国的另一项时尚艺术计划。

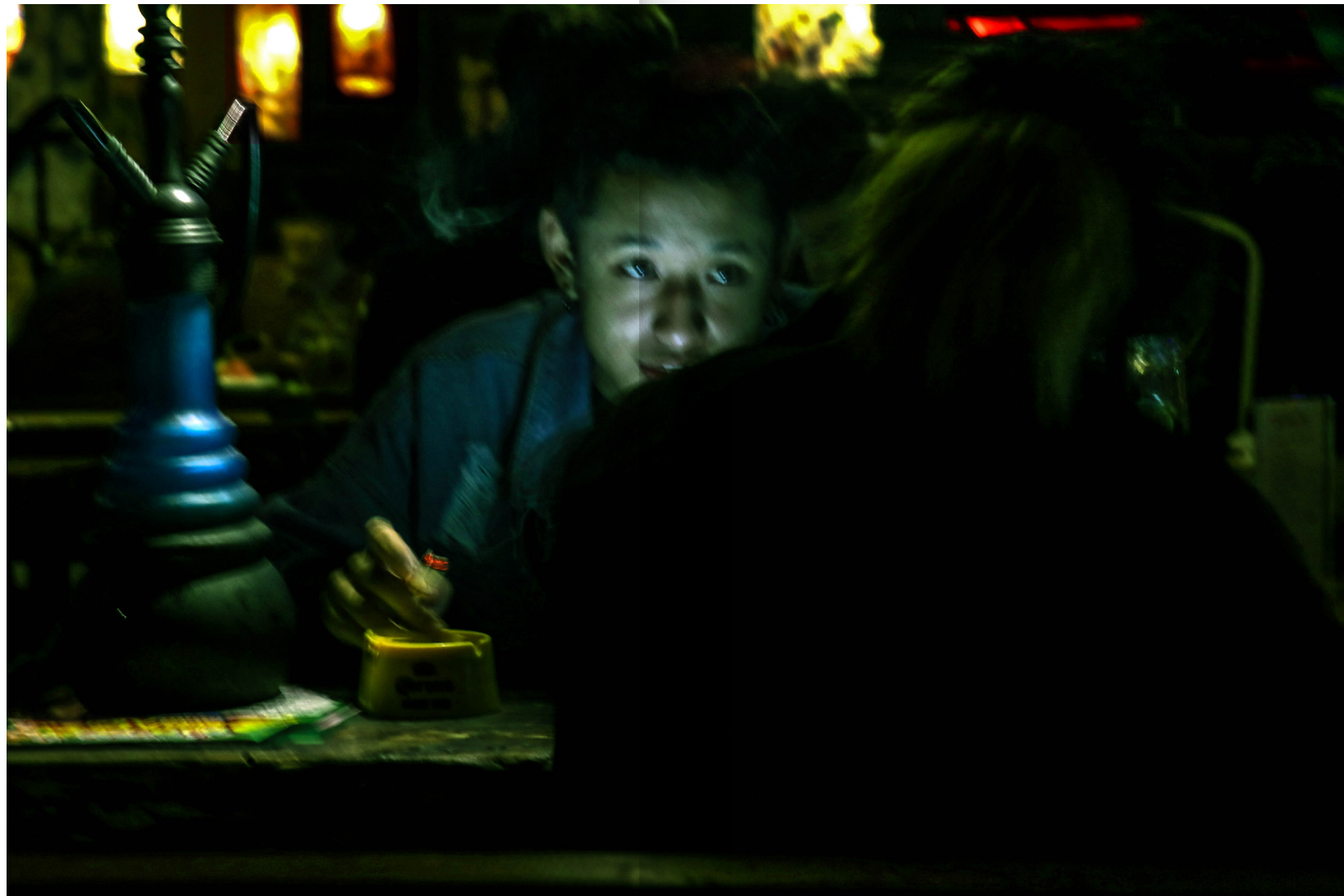


© Wing Shya



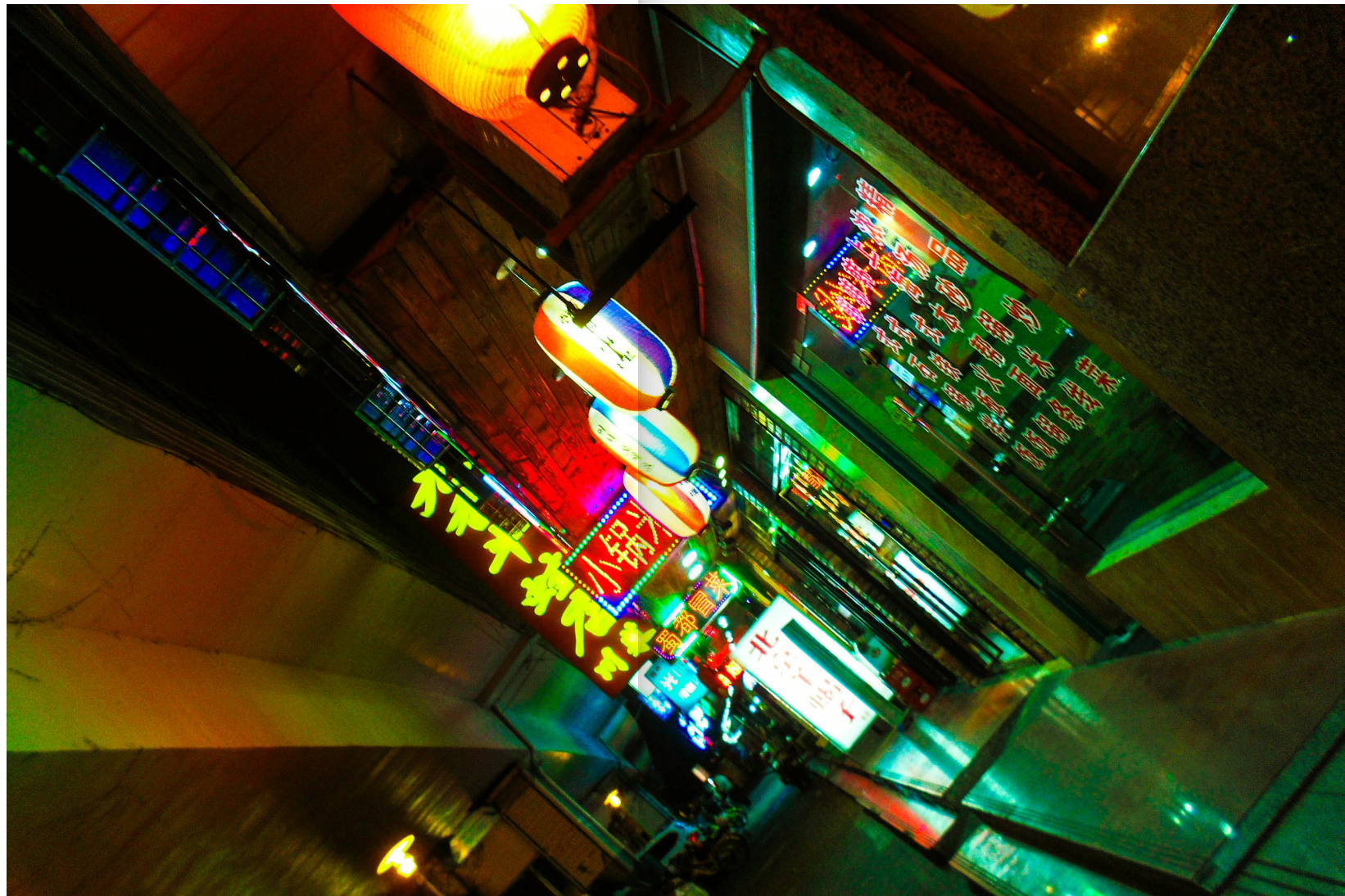
© Wing Shya

> My Work









Later I like to read Japanese literature, such as Tsushima Shuji, Natsume Kinnosuke, Kawabata Yasunari, Mishima Yukio, Yuki Ishikawa... plus some self-narratives written by Moriyama Daido and Araki Nobuyoshi and some shooting experiences. At that time, I liked black-and-white photography more. As the saying goes: "Forcing the frame is not enough, so just be black and white." That's the truth.

后来喜欢看日本文学，太宰治、夏目漱石、川端康成、石川啄木、三岛由纪夫……加上一些森山大道和荒木经惟写的自述和一些拍摄经历。那个时候喜欢黑白摄影多一些，俗话说：“逼格不够，黑白凑。”就是这个道理。

## > Moriyama Daido

Born in Ikeda City, Osaka Prefecture in 1938, currently works in military photography in Tokyo. Moriyama was originally a graphic designer. Later, Iwamiya Takeji and Hosoe Hideko served as their assistants. Became an independent photographer in 1964. The 1968 photo collection "Japanese Theater Photo Post" and the 1972 "Goodbye, Photography" both embody his fundamental aesthetics-"sway, blur, coarse particles", that is, the composition of the work is off-center and unfocused, And the radical style subverted the concept of existing photographic works, and shocked the photography world, and caused a sensation in the domestic and international art circles, and successively launched large-scale exhibitions around the world.

1938 年出生于大阪府池田市，目前在东京从事军事摄影工作。森山本来是平面设计师。后来，岩宫竹次和细江秀子担任了助手。1964 年成为独立摄影师。1968 年的照片集“日本剧院摄影所”和 1972 年的“再见，摄影”都体现了他的基本美学思想：“摇摆，模糊，粗糙的颗粒”，即作品的构图已关闭 不拘一格，不专心，激进的风格颠覆了现有摄影作品的观念，震惊了摄影界，引起了国内外艺术界的轰动，并相继在世界各地举办了大型展览。



© Moriyama Daido

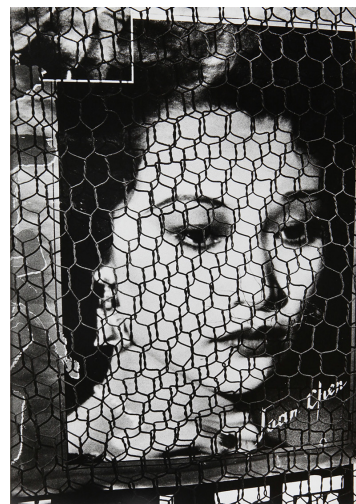


© Moriyama Daido





© Moriyama Daido



© Moriyama Daido

> My Work











## > Araki Nobuyoshi

Nobuyoshi Araki (b. May 25, 1940) is a Japanese photographer and contemporary artist professionally known by the mononym Araki. Known primarily for photography that blends eroticism and bondage in a fine art context, has published over 500 books.

荒木经惟（生于1940年5月25日）是一位日本摄影师，也是当代艺术家。主要因在美术背景下融合色情和束缚的摄影而闻名，已出版了500多本书。



© Araki Nobuyoshi



© Araki Nobuyoshi



© Araki Nobuyoshi

> My Work













# CHAPTER IV KEEP CAPTURING

## Displayed Some work Captured On streets before



2016-2017

### > Story

It's a good habit to bring your camera with you all the time, although many times you get caught up in a weird photography circle, and when you take your camera out, the world becomes bland and always comes home empty-handed; once you put down your camera and hang out, all the scenery is in full view, countless moments that can make you a Magnum master and slip away.

In the first year of my college, I fell in love with walking, losing weight on the one hand, and wanting to take a good look at the city of Shanghai on the other. Except for class, I almost every day with the camera outside, at that time still look at too few things, take pictures also do not follow the rules, a day can produce three or four hundred (waste) pieces. Still, I have to admit that it's a good habit to go out with a camera.

随身带相机百分百是件好事，虽然很多时候就会陷入一个摄影怪圈，当你带上相机出门，世界就变得平淡无奇，总会空手而归；一旦你放下相机，出门闲逛，所有风景尽收眼底，无数可以让你成为马格南大师的瞬间就这样溜走。

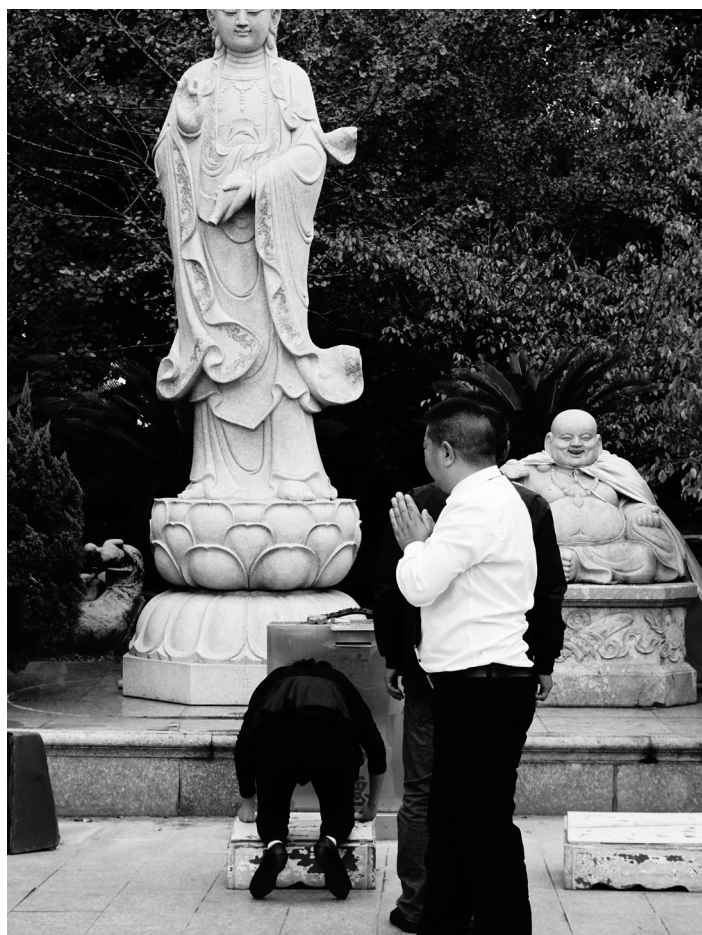
大一下半年，我爱上了走路，一方面是减肥，另一方面也想好好看看上海这座城市。除去上课，我几乎每天都拿着相机在外面闲逛，那个时候还是看的东西太少，拍照也不守规矩，一天能产出三四百张（废）片。不过，我还是得承认，出门带相机就是一个好习惯。













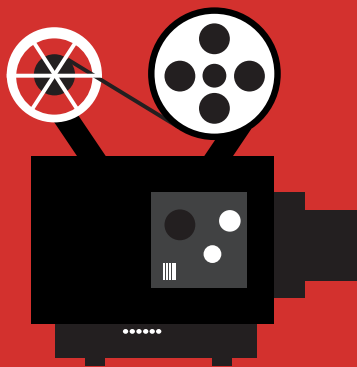






# CHAPTER V FILM

## Illustrated a period of Film addiction



2017-2018

### > Story

When I was in high school ,There has been a long time I like to watch Korean movies, not that love stories , but some thriller and crime themes such as "Silenced" "Neighbors", "Hope", while the criminals' faces scared me for many days that I couldn't even fall asleep, but I repeatedly watched them with no reason.When my mom found that, she sternly warned me not to look at these perverted killings, and then I quickly turned to Marvel and became Spider-Man's number one fan.

When I went to college, I found that this value was contrary to my major, and I abandoned these superheroes without thinking about them. This is one of my advantages, no matter how much I like the things, once I have to give up, I just give up without hesitation, my mother said it is because our ancestry is "relentless and senseless".

Later participated in a work camp called "one minute video", the school also invited two Dutch teachers, they are a couple, really excellent, female teachers responsible for ideas, male teachers quite keen on software technology, which is strong enough to convert these ideas perfectly. At that time, the female teacher showed us her art works, the name I did not remember, but only discussed the concept of "absence", although can not tell which things touched me, but just like it.

At that time, I saw a fashion photo on the Wechat subscription, But I couldn't find it now, but I re-shot the photo at that time for reference.

高中有很长一段时间喜欢看韩国电影，不过和爱情没关系，都是一些惊悚犯罪系列的片子比如《熔炉》、《邻居》、《素媛》，一边被那些强奸犯的脸吓得好多天睡不着，一边却又没道理地反复看。

我妈发现之后，严厉警告我小孩子不要看这些变态杀人的东西，然后我迅速转身进入了漫威行列，成为了蜘蛛侠的头号粉丝。

上了大学，发现这个价值观与专业相悖，想都没想就抛弃了这些什么超级英雄。这是我的一个优点，不管多喜欢的东西说扔就扔，毫不犹豫，我妈说是因为我们家祖传“无情无义”。

后来参加了一个叫“一分钟影像”的工作营，学校还请来了两个荷兰的老师，他们是一对夫妻，真的很优秀，女老师负责构思和创意，男老师的软件技术很强，足够把这些想法完美转换出来。当时女老师给我们展示了自己本科毕业的一部影像作品，名字没记住，探讨了“缺席”这个概念，虽然讲不出哪里触碰到我了，但就是喜欢看。

当时，我在订阅号看到了一张时尚摄影。但现在怎么也找不到了，不过当时我把那张照片重新翻拍了一遍，可供参考。





At that time, teacher recommended to me a director called Olivier Smolders, and his movie called "Nuit Noire", means "Dark Night". The story is based on Kafka's "The Metamorphosis", which tells the story of his childhood shadow and explored some racial issues. Olivier used a dramatic format to express a dream that his dead sister's body was eroded by insects. I was so attracted by it and used the sense to my own creation.

I found an abandoned wilderness in Shanghai, surrounded by a lot of fashionable buildings, which made it more weird and precious, so I made a one-minute short film based on this scene, in conjunction with Edgar Allan Poe's short story The Collapse of the House of Osher.

当时老师给我推荐了一个导演叫 Olivier Smolders 的作品《Nuit Noire》，中文翻译是《黑夜》。故事是以卡夫卡的《变形记》为基础，讲述了一些艺术家本人的童年阴影，也探讨了一些种族问题。

其中，Olivier 用一种戏剧性的画面表现了梦境中，童年时期幻想出的死去的妹妹的身体被昆虫侵蚀的画面。我被这样的画面所吸引，于是有了接下来的一分钟创作。

我在上海找到了一片废弃的荒野，周围环绕着很多时髦的建筑，这让这片荒野显得更加格格不入，于是我在这个场景的基础上，结合埃德加·爱伦坡的短篇小说《厄舍府的倒塌》，拍摄了一部一分钟的短片。

> My Work



White Crow, 2017, 1'  
WEB: <https://b23.tv/89Fiuv>



Escape, 2017, 2'30"  
WEB: <https://b23.tv/VU5nKZ>

During this period, I feel that a photographic work is too thin and the stories that can be told are limited, but movies are different. It can be used in many scenes with visual and auditory effects to express concepts, emotions and stories, and content. It's a lot richer. So I have been paying attention to movies for nearly a year, and photography has been put aside.

At first I liked movies with no narrative and logic at all, such as Bi-Gan's "KaiLi Blues", Olivier Smolders' "Nuit Noire", Apichatpong Velasshagu's "Cemetery of Splendour"...

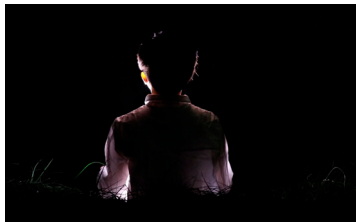
I was deeply attracted by the bizarre scenes, and I also feel that such movies are more literary and unique than those narrative movies. These movies must have their advantages, but I also lost the ability to tell stories and deal with logical relationships. My vision and tolerance will therefore become narrow, as if I only need to figure out the routines of this type of film, it is enough for me to succeed, become famous, become bigger and stronger. Therefore, during that time, I made a lot of short films of this theme or type to express dreams or depression. This kind of illusory things is very easy to grasp. As long as I work hard to shoot, the effect can be quickly achieved.



Deep Diving, 2017, 2'11"

Based on a poem I wrote to my mother, the video are played on two screens tocreate a sense of communication.

Flowing water, the body after the gauze, blindfolded... all of them creating a sense of returning to mother.



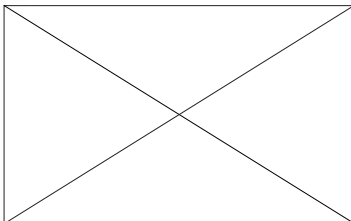
The Lost Fish, 2017, 2'41"

Early in the morning, the girl picked up a fish trapped in a water bottle unexpectedly. Midnight,the fish broke into the girl's dream, guided her to find another herself. At the end of the night, the fish disappeared gradually, but the girl seems to have lost in the plight of some intangible, fish has become the spirit of her through the film, fragments of light and shadow, is also true. In real life, how can we find the real ourselves?

这段时期，我觉得一张摄影作品太单薄，能够讲的故事也很有限，但电影就不一样，它可以由很多场景，搭配视觉、听觉等各种效果来表达观念、情绪和故事，内容上丰富很多。于是我有将近一年的时间都在关注电影，摄影就搁置一边了。

起初很喜欢一些完全没有叙事和逻辑的电影，比如毕赣的《路边野餐》，Olivier Smolders 的《黑夜》，阿彼察邦·韦拉斯哈古的《幻梦墓园》……

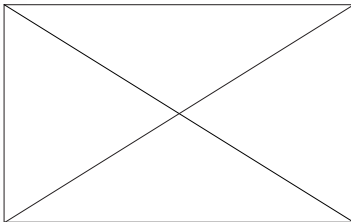
我被那些光怪陆离的场景深深吸引，同样也觉得这样的电影和那些叙事电影比起来更文艺，更独特。这些电影必然有它们的优点，但我也同时丧失了讲故事和处理逻辑关系的能力。我的视野和包容度也会因此变得狭隘，就好像我只要把这一类影片的套路摸清楚，就足够我成功，成名，做大，做强。于是，那段时间我拍了很多这种题材或是类型的短片来表达梦境或是抑郁情绪等，这种比较虚幻的事物很好把握，只要肯下功夫拍，效果很快就可以出来。



深潜, 2017, 2'11"

这个作品源于我曾经给母亲写的一首诗，利用双屏影像的呈现方式，传递一种互动与交流的感觉。

流动的水，沐浴后的身体，被蒙住的双眼... 所有的这些都是我对回归母体的一种渴望。



丢失的鱼, 2017, 2'41"

清晨，一个女孩偶然捡到了一只被困在水瓶中的鱼。午夜，这条鱼闯进了女孩的梦里，指引她去寻找另外一个自己。当黑夜即将结束之际，这条鱼渐渐地消失了，但女孩却似乎被一些纠缠拉入了深渊，在影片中，鱼幻化成女孩的靈魂，光影交错，什么才是真实。在现实生活中，我们又该如何寻找真正的自己呢？



Later, I had forgotten the reason, that I happened to see the film "Xiao Wu" directed by Jia Zhangke. Although the scene of the shabby county town, the rough dialect, and the realistic storyline in the film are completely different from my previous tastes, but I can't say what attracted me. It was like seeing Fan Ho's photography for the first time. I also come from the same county as Fenyang, those dilapidated, dusty buildings; and the group of idle, unwilling and lonely youths in their eyes, making me feel scared. I never thought that someone would show such a real scene in a film without any concealment. I also woke up from my "poetic dreamland" after watching this film. I saw another kind of "poetic", the kind of poetry that came from the most real world and inadvertently revealed. I would feel this is more touching and sincere.



Xiao Wu (Wang Hongwei) is a "habitual thief" in Fenyang, Shanxi, who has not changed his behaviours. But apart from the so-called "thief" status, he is a very old and traditional person, and family affection and friendship have a heavy weight in his heart. But in the past, his relatives and friends had long regarded him as a plague god, for fear of avoiding him. Invisible, Xiao Wu can only be a marginal person, in exchange for some satisfaction and comfort.

One day while singing in a karaoke hall, Xiaowu met Hu Meimei (Zuo Baitao), the accompaniment lady. The similar mood made the two establish a certain ambiguous emotion. However, Hu Meimei understood that Xiaowu was not her other side, and she needed to find a stronger "arm" to change her destiny. Although Xiaowu understood this, he still couldn't restrain the loss when the incident happened. Faced with his future, Xiaowu, who was in a more embarrassing situation, became more and more at a loss.

That winter vacation, I went back to the shabby county town where I was born, and I was fine, and I should look up at the world again.

I started to like to chat with others, listen to their stories, and learn about my hometown where I have lived for 20 years through personal understanding. I have an uncle who has never had a job in his 40s. He borrow money and food everywhere for nearly 30 years. He likes to collect all kinds of discs. No matter how his room messed up, only the discs are neatly placed in the cabinet. I think it is very interesting, so I wrote his story into a script. This may also be the first time in my life that I sincerely understand a person, see the life of an ordinary person, want to understand the reality, want to put aside all "artistic" shelves, and be a quiet listener.

Jia Zhangke mentioned a word in <Jia Xiang>, one of his books, called "encounter". I "encountered" so many interesting people and interesting things. They existed there. I no longer think of art as noble and sincere. That's enough, it's also good to keep those things and people in their most authentic look.

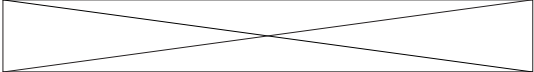
This dedication and love for movies lasted until the end of the second year of college. I went to help a teacher at the school make his movie. Suddenly, I felt very tired and work intensively. Plus I watched a lot of movies for a while. There was no way to digest it well, and when the third year of university started, I never made a short film by myself.

后来，我已经忘记了是什么原因，偶然看到了贾樟柯导演的电影《小武》，虽然影片中破旧的县城景象、粗犷的方言、写实的故事情节……和我之前的口味完全不同，但又说不出哪里吸引我，就像第一次见到何藩的摄影，很惊喜，有很失落。我也来自和汾阳一样的县城，那些破旧的，落满了灰尘的建筑；还有那帮无所事事，眼神中充满着不甘和孤独的青年，让我感到震惊，我从没想过有一个人会把这样真实的场景，毫不掩饰地展现在一部影片里。我也在看完这部影片之后，从我的“诗意境”中醒了过来，我看到了另外一种“诗意”，是那种来自最真实的世界，不经意间流露出的诗意，我会觉得这样更动人，更真诚。



小武是山西省汾阳县的一个“惯用小偷”，他的行为也从未改变。但是，除了所谓的“小偷”身份外，他是一个非常老套和传统的人，家庭感情和友谊在他的心中具有举足轻重的地位。但是在过去，他的亲戚和朋友长期以来一直视他为瘟疫之神，因为他害怕避开他。看不见的小武只能是边缘人，以换取一些满足感和安慰。

一天，小武在卡拉OK厅唱歌时，遇到了伴舞女士胡梅梅。相似的情绪使两者建立了一定的暧昧情绪。但是，胡梅梅明白小武不是她的另一半，她需要找到一个更强大的“手臂”来改变自己的命运。尽管小武明白这一点，但事件发生时他仍然无法忍受损失。面对自己的未来，处境更加尴尬的小武变得越来越茫然。

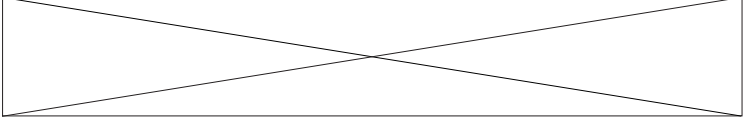


那年寒假，我回到我出生的那个破旧的县城，我就意识到，我又该抬头看看世界了。

我开始喜欢和别人聊天，听属于他们的故事，通过了解个人去了解我生活了20年的家乡，我有一个舅舅，没有任何理由，40岁从没有工作，靠着到处借钱，蹭吃蹭喝活了三十年。他喜欢收集各种碟片，屋里杂乱不堪，却只有碟片整齐的摆放在柜子里，我觉得很有趣，就把他的故事写成了剧本。这可能也是我人生第一次，真心去了解一个人，去看一个最普通的人的生活，想要去了解现实如何，想要抛开一切“艺术”架子，做一个安静的倾听者。

贾樟柯在《贾想》中提到了一个词叫做“遭遇”，我“遭遇”了那么多有趣的人，有趣的事，他们就在那里存在着，我再也不把艺术想的多么高尚，真诚就够了，让那些事物和人保持最本真的样子，也很好。

这段对电影的执着和热爱，一直持续到了大学二年级的结束，我去帮学校的一个老师拍他的电影，我突然觉得很疲惫，工作强度很大，加上一时间看了很多电影，没有办法很好的消化，到了大学三年级开学，我就没再自己拍过短片。



# CHAPTER VI DOCUMENTARY & SOCIETY

## Illustrated a period of Self Struggling



### > Story

There is a compulsory course in our university called "documentary photography". I didn't know much about documentary photography. I only knew that there is an international photography organization called "Magnum Photo Agency." However, the distance between those photos and me seems too far.

The teacher set the theme of this course as "Finding A Truth", and every student must use the camera to find an unusual truth. The style in our class suddenly changed from discussing personal emotions and literature to discussing social phenomenons. I usually read some literary novels or poems, and in terms of most of the exhibitions, I will also choose to look at some contemporary art. I can't accept to switch to the topic of some social phenomena at once.

I saw a lot of documentary photography in class, such as the marginalized people of Diane Arbus, the mental hospital of Lu Nan, the American of Robert Frank... Then I will report on the topic selection. I understand documentary photography more as shooting the weirdest people and the weirdest situations. Turning back to me to shoot, all these people and things disappeared. I can't imagine where to find these special ones in Shanghai. "landscape".

Many students reported on the theme of "landmarks", such as ferry, used book market, dance hall, blind date... I chose a theme-nightclub at the last moment. I have never been to a nightclub, and I rarely go to bars. Just in time for

大学有一门必修课叫“纪实摄影”，我不太了解纪实，只知道国际有一个摄影组织叫“马格南图片社”，很多时候，我只是定期浏览一下那些作品，作品很好，但和我的距离很远。

老师把这次课程的主题设置为“寻找真相”，每个同学都要用镜头去找到一个不同寻常的真相。上课的画风一下子从讨论个人情绪变成了讨论社会。平时多是看一些文学小说或是诗歌，展览大部分也会选择看一些当代艺术方面的，一下子转到一些社会性现象的课题，我就很吃不消。

课上看了很多纪实类的摄影，戴安·阿勃丝的边缘人群、吕楠的精神病院、罗伯特·弗兰克的美国人……之后就要汇报选题了。我更多地把纪实摄影理解为拍摄那些最古怪的人，最古怪的情境，转回到我要去拍，这些人和事就全消失了，完全想象不到在上海哪里可以寻找这些特殊的“风景”。

很多同学都以“地标”为主题汇报了上去，比如，轮渡、旧书市场、舞厅、相茶角……我到最后时刻，才选定了一个主题——夜店。我从没去过夜店，酒吧都很少去，正巧赶上有几个同学要一起去夜店通宵，我就跟随她们去了一家叫 Arkham 的夜店。我偷偷把相机带进去躲在角落，人渐渐多起来之后，我就开始穿梭于舞池中央拍摄，人很多，环境很暗，对摄影技术要求很高，总之从半夜 12 点到凌晨 5 点一刻也没停下来，闭着眼睛拍了很多照片。从夜店出来走到马路，世界一下子安静下来，上了出租车，我立刻就睡了过去。

a few classmates to go to the nightclub together, I followed them to a nightclub called Arkham. I secretly took the camera in and hid in the corner. After the number of people gradually increased, I began to shoot in the center of the dance floor. There were a lot of people and the environment was very dark. The photography skills were very demanding. In short, it was from 12 in the middle of the night to 5 in the morning. Without stopping, I took many photos with my eyes closed. When I walked out of the nightclub to the road, the world suddenly became quiet. I got into a taxi and I immediately fell asleep.

> My Work

















## > Extra Knowledge

### > Social Documentary Photography

The documentary photography is represented by the documentary photography projects of Jacob Riis, Lewis Hine, and the FSA Farm Security Administration. The attributive term "society" shows that this type of photography pays attention to social realities. Social documentary photographers are using cameras to promote and innovate social development. Hine said, "I want to use the camera to expose those things that should be corrected, and at the same time, I want to praise those things that should be praised."

The word "Documentary" originated from the "documentary" in the film field. The filmmaker John Grierson used it to refer to a new film style in the film field. It can be used as an educational tool to fight against Hollywood's excessive entertainment.

British scholar Liz Wells called the social documentary photography that emerged in the 1930s as a classic example of documentary photography. Its typical feature is that it relies on the thematic framework of "social issues" and "social education" to promote political reforms. It can be seen from this that documentary photography has a very clear "stance", and the goal is directed at social reality. The photos taken by the photographer are intended to expose these problems and attract widespread attention from the society so that they can be corrected.

纪实摄影以 Jacob Riis、Lewis Hine 和 FSA 农场安全管理委员会纪实摄影项目为代表，“社会”这个定语表明这类摄影对社会现实问题的关注。社会纪实摄影师是在利用相机对社会发展进行促进和革新。Hine 说“我要用相机揭露那些应该加以纠正的东西，同时，要赞扬那些应该予以表扬的东西。”

“Documentary”这个词发源于电影领域中的“纪录片”，创造这个词的电影工作者 John Grierson 用了特指电影领域中一种新的影片样式，它可以作为一种教育工具来对抗好莱坞的过度娱乐。

英国学者 Liz Wells 把 20 世纪 30 年代出现的社会纪实摄影称为纪实摄影的经典范例，其典型特征就是，依赖于“社会问题”与“社会教育”的主题框架下，促进政治改革。由此可以看出，纪实摄影带有很鲜明的“立场”，目标直指社会现实问题，摄影师拍下的这些照片，就是要揭露这些问题，并引起社会的广泛关注，从而使其得到纠正。

## > Walker Evan

Walker Evans (November 3, 1903 – April 10, 1975) was an American photographer and photojournalist best known for his work for the Farm Security Administration (FSA) documenting the effects of the Great Depression. Much of Evans's work from the FSA period uses the large-format, 8×10-inch (200×250 mm) view camera. He said that his goal as a photographer was to make pictures that are "literate, authoritative, transcendent".

Many of his works are in the permanent collections of museums and have been the subject of retrospectives at such institutions as the Metropolitan Museum of Art or George Eastman Museum.

沃克·埃文斯 (Walker Evans, 1903 年 11 月 3 日至 1975 年 4 月 10 日) 是一位美国摄影师和新闻摄影家, 以他的农业安全管理局 (FSA) 的工作而著称, 该文件记录了大萧条的影响。在 FSA 时期, Evans 的大部分工作都使用 8×10 英寸 (200×250 mm) 大幅面摄影机。他说, 他作为摄影师的目标是制作出“文学, 权威, 超凡”的照片。

他的许多作品都被永久收藏在博物馆中, 并曾在大会艺术博物馆或乔治·伊士曼博物馆等机构进行过回顾。



© Walker Evans



© Araki Nobuyoshi



© Walker Evans



## > Strangers



© Araki Nobuyoshi

Shooting documentary photography is definitely inseparable from taking pictures of strangers. Diane Arbus photographed many marginalized people. Lv Nan also showed us the condition of mental patients that we are not familiar with... but put it in the context of the moment, The world we live in has been completely exposed to the media and images. Therefore, it seems that if there is one more photo in this world, there is more trouble. For example, after the Boston Marathon bombing in March 2014, a family suffered a lot. It was not because they lost a loved one in the accident, but because their missing children looked similar to the official suspects and were mistaken for them. The suspect was fleshed out on major social networking sites. This incident undoubtedly brought a double disaster to the family, until the suspect was found and someone was harassing the family.

In modern society, many times, our appearance and our private lives are no longer under our control. Therefore, we are more cautious and suspicious of the camera. Therefore, taking pictures of strangers has become a difficult task. I was once stopped to ask the reason for capturing pedestrians on the road and asked to delete the content in the memory card. Also because I wanted to shoot interesting people I met, I was rejected after many communication... This will greatly deplete my enthusiasm and confidence. In fact, it is not those people who are indifferent, empathize and think about themselves, and are not reluctant to be People take pictures. The speed of internet circulation is very fast, and a very ordinary photo

拍摄纪实摄影，肯定离不开给陌生人拍照，戴安·阿勃丝拍摄了很多边缘人群，吕楠也让我们看到了我们不熟悉的精神病人的状况……但放到当下的语境中，我们生活的世界已经完全暴露在媒体和影像之中，因此，好像这个世界多了一张照片，就多了一份麻烦。比如，2014年3月波士顿马拉松爆炸案结束之后，一个家庭饱受煎熬，并不是因为在事故中失去了亲人，而是他们失踪的孩子与官方公布的嫌疑犯的容貌很相似，因被误认为嫌疑犯在各大社交网站上被人肉。这一事件无疑给这个家庭带来了双重的灾难，直到嫌疑犯被找到，还有人在骚扰这个家庭。

在现代社会，很多时候，我们的样子，我们的私密生活已经不在我们的控制范围内，因此，我们对镜头多了一丝谨慎和怀疑，因此，给陌生人拍照片成了一件困难的事。我曾经因为抓拍路上的行人，被人拦下来询问原因，还被要求删除内存卡里的内容。也因为想要拍摄遇到的有趣的人，多次沟通后被拒绝……这会大大损耗我的热情和信心，其实不是那些人冷漠，换位思考，换到自己身上，也不太情愿被人拍照片。网络流通速度很快，一张很普通的照片也可以被媒体或个人渲染地阴森、恐怖、甚至色情。

这只能归结于某些人拿相机去做了坏事，导致我们开始有“镜头阴影”。纪实摄影的确伟大，它总能让我们保持客观冷静，去发现和记录那些“不为人知”的真相，但它同样也是摄影中最难的一个类型，荒木经惟也曾因拍摄地铁，被人抓到警局，还有很多摄影师因此惹上官司，甚至会有生命危险……伟大的事情就是这样，我们需要去承受巨大的代价。

我是一个内向的人，不善于沟通，就连拍摄那个热情阳光的美国女孩时，都紧张到不会走路。多次拍摄被拒绝，被恶言相向的经历，让我陷入了很长时间的抑郁情绪，纪实摄影一度成了我的噩梦。我恨自己不能像那些优秀的纪实摄影大师一样，更加勇敢和执着，同时又被现实不断打击回来，所以不知道该进还是该退，甚至在课程结束后的三个多月我都不敢去触碰我的相机。



can be rendered eerie, scary, or even pornographic by the media or individuals. This can only be attributed to some people taking the camera to do bad things, leading us to start to have "camera shadows." Documentary photography is indeed great. It always allows us to remain objective and calm, to discover and record the "unknown" truths, but it is also one of the most difficult types in photography. Some photographers caught in the police station, and many photographers get into lawsuits, and even endanger their lives... The great thing is just like this, we need to bear a huge price. I am not a people person and I am not good at communication. Even when shooting that passionate and sunny American girl, I was so nervous that I forgot how to walk. The experience of being rejected for shooting many times and being abused made me fall into depression for a long time. Documentary photography once became my biggest nightmare. I hate that I cannot be more brave and persistent like those excellent documentary photographers, and at the same time I am constantly hit back by reality, so I don't know if I should enter or retreat. I even didn't want to touch my camera in the last three months.

But this is also the only way for a period of life. If I hadn't experienced this pain, I might never take the initiative to talk to a stranger or find the truth. This documentary photography experience also forced me to develop a habit of carrying a camera everytime with me, because I don't want to give up. In the most desperate situation, I still want to grasp even if there is only a life-saving straw.

不过这也是一段人生的必经之路，如果没有经历这段痛苦，我可能一辈子都不会主动去和一个陌生人讲话，或是去寻找这些真相。这次纪实摄影的经历也逼迫我养成了一个习惯，就是随身带相机，因为我不太想要认输，在最绝望的境地，我还是想要抓住哪怕只有一根救命稻草。

> My Work









# CHAPTER VII SELFIE

## Illustrated A period of Self-therapy



2017-2018

### > Story

Three months after the end of the documentary photography course, I gradually came out of depression and tried to pick up the camera again to take pictures. Every time I chat with my mother, she will ask me to take a picture of myself to show her, she can understand my situation through the photo. So I thought that I had taken a lot of people around me, but never took a picture of myself, so I decided to take a group of selfies, which also referenced many of Ren Hang's works.

The progress brought me lots of fun, it was just like playing games with myself, I could feel a strong sense of joyful and relax.

纪实摄影课程结束后的三个月，我渐渐从抑郁情绪中走出来，尝试再次拿起相机拍照。每次和我妈聊天，她都会要求我拍一张自己的照片给她看，她可以通过照片了解我的情况。于是我就想到，我拍了身边的很多人，却没为自己拍摄过一张照片，于是我决定拍摄一组自拍像，其中也参考了任航的很多作品。



## > Ren Hang

Ren Hang was arrested many times for his sexually explicit, joyously celebratory photography. Although he was globally renowned, he never gained the recognition he deserved in his home country, in part because he was repeatedly denied the opportunity to display his work in Beijing and throughout China.

Championed by Ai Wei-wei, and talked of as China's answer to Ryan McGinley, Ren Hang's photography was highly explicit, featuring nude group and solo portraits of men and women often contorted into highly performative positions. They were not models, but his friends, and increasingly, his fans, often shot in his tiny high-rise apartment. "I usually shoot my friends," he once said. "Because strangers make me nervous."

Ren Hang endured a long battle with depression throughout his life, an experience he would often document on his website, sometimes in the form of poetry, under a menu item titled My Depression.

任航因其露骨的、欢乐的庆祝摄影而多次被捕。尽管他享誉全球，但他从未获得应有的祖国认可，部分原因是他一再被剥夺了在北京和整个中国展示他的作品的机会。

由艾未未 (Ai Wei-wei) 拥护，并被称为中国对赖安·麦金利 (Ryan McGinley) 的回应，任航的摄影非常清晰，以裸体团体和经常被扭曲为表演人物的男女个人肖像为特色。他们不是模特儿，而是他的朋友，以及越来越多的他的歌迷，经常在他的小高层公寓里开枪。“我通常会开枪杀我的朋友，”他曾经说过。“因为陌生人让我感到紧张。”

任航终生与抑郁症作了长期斗争，他经常在自己的网站上以“我的抑郁症”菜单项记录下这种经历，有时以诗歌形式记录下来。



© Ren Hang



© Ren Hang



© Ren Hang

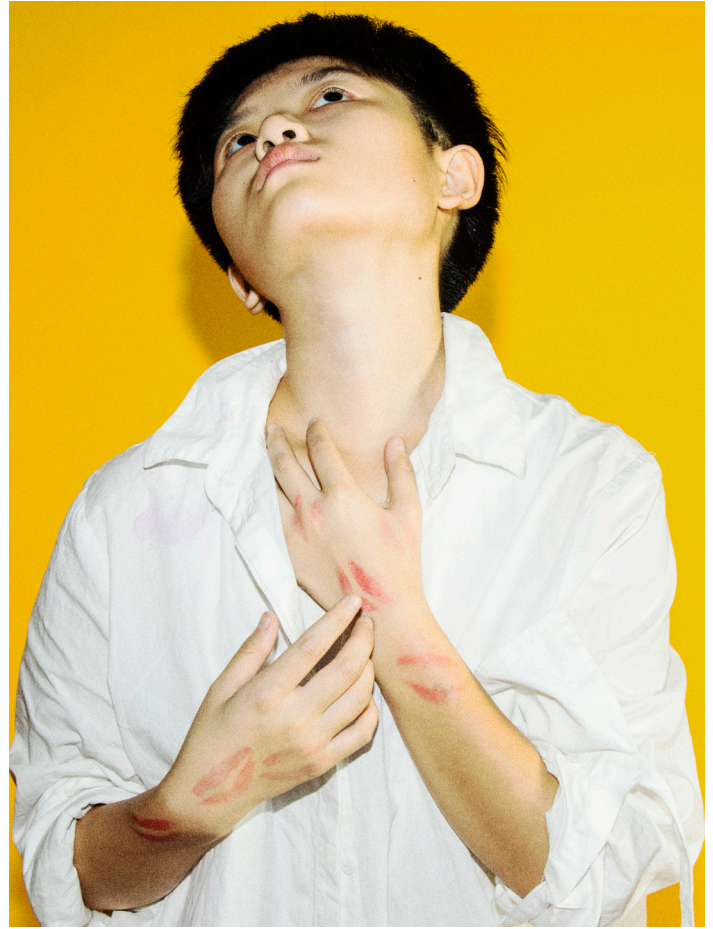
> My Work











## > Selfie

In August 2012, the word "Selfie" was included in the Oxford Dictionary for the first time, and then in 2013, the "Year of Selfie" was coming. "Selfie" is composed of "Self" and "IE". The Oxford dictionary explains that "a selfie photo, usually taken with a smartphone or webcam, and then uploaded to a social networking site."

With the gradual development of social media, most of our lives are exposed to the online world. Every Selfie can only be played after being strictly censored by the owner. When I entered the photography major, I hoped that I could shoot a great Selfie. I don't know if that can be told that I achieved the goal now. Selfie is a way for human beings to confirm their own identity in the digital survival of human beings, but the proliferation of Selfie has also led to many "narcissistic complexes". At the time of class commentary, my photos were evaluated as "overly narcissistic" and "naked" by classmates. "Pornography" and "contrived", and some people even secretly said the word "disgusting" below. I admit that it is not very convincing to portray myself as some kind of "moral model" in a photography series, it can only be used as a kind of self-report of the creator. But I don't want to get such an evaluation, because there is nothing wrong with loving yourself, and there is nothing wrong with self. What's wrong is that there is no one else except myself.

2012年8月, Selfie 这个单词首次被收录在牛津词典中, 其后的2013年, 则被称为“Selfie之年”。“Selfie”由“Self”和“IE”组成, 牛津字典的解释是“一张自拍照片, 通常是用智能手机或者网络摄像头拍摄, 然后上传到社交网站。”

随着社交媒体的逐渐发达, 我们的大部分生活就暴露在网络世界里, 每一张 Selfie 都经由主人的严格审查后才能获得出场机会。当初进入摄影专业, 我就希望自己能够拍出过人的 Selfie, 不知道现在算不算实现了。Selfie 是人类数字化生存中确认自己身份的一种方式, 但 Selfie 的泛滥, 也导致了很多人“自恋情结”, 当时课堂讲评环节, 我的照片就被同学评价为“过度自恋”“裸露”“色情”“做作”, 甚至有人在下面偷偷说了“恶心”这个词。我承认在一个摄影系列中把自己塑造成某种“道德楷模”确实不大有说服力, 只能作为创作者的某种自述。但我并不希望得到这样的评价, 因为爱自己没有错, 自我也没有错。错的是, 除了自己就没有别人了。

# CHAPTER VIII

# APPOINTMENTS

# WITH STRANGERS

## Illustrated

## An experiment of

## Taking photos

## For a stranger



### > Story

I accidentally discovered that Douban APP has a category function, so I joined many photography groups. One of the group's announcements was that this group can be used to make friends and make online appointments. Although a little wary, I still want to try it, like throwing a drifting bottle in the ocean, and want to wait for an uncertain response.

I posted a post in the group, wrote some types of photos I like, also showed some photos I took, and left my contact information. A few days later, I received several replies all at once, and all of them added friends on WeChat. There are indeed many weird people among them. A guy named EVAN greeted him and immediately asked me if I could take photos of him and his girlfriend. Both of them are SM lovers and wanted to record a SM scene. I was a little bit at a loss, but couldn't control my curiosity. He sent a voice and asked me to send another voice to confirm my identity. I struggled for a long time. After about three or four days, EVAN replied to me and told me their address. The map showed that it was a hotel. I was a little nervous, afraid of getting into trouble, but I went to the hotel and knocked on the door tentatively, but no one responded. When I contacted EVAN again using WeChat, I found that he had deleted my account.

Some people, like EVAN, chatted once or twice, and there was no news. Later, another girl named Ray contacted me. I didn't hold any hope, just chat with her briefly. Later, she wanted to take pictures where I lived, so I gave her the address of the university. I was still in class on Thursday morning, and she sent

偶然发现豆瓣 APP 有一个群组功能，于是加入了很多摄影小组，小组的公告中有一条是，此小组可用于交友，线上约拍。虽然有些戒备心，但还是想要尝试一下，像是在大海扔漂流瓶，想要等待一个不确定的回应。

我在群里发了一条帖子，写了一些我喜欢拍摄的类型，也展示了一些自己拍过的照片，留下了自己的联系方式。过了几天，一下子收到了好几条回复，也都在微信加了好友，他们当中也确实有很多怪人。有一个网名叫 EVAN 的人打完招呼，立刻就问我可不可以给他和他的女朋友拍摄照片，他们两个都是 SM 爱好者，想要记录一次 SM 的现场。我有点不知所措，但又控制不住好奇心，他发了一条语音，并要求我也发一条语音，用于确定身份。我纠结了好久，在语音里说了一句“你好”。后来过了大概三四天，EVAN 回复了我，并告诉了我他们的地址，地图显示是一家旅馆。我有些紧张，怕惹上什么麻烦，但还是去到了那家旅馆，我试探性地敲了敲门，没有人回应。我用微信再次联系 EVAN 的时候，发现他已经把我的账号删除了。

还有一些人也和 EVAN 一样，聊了一两次就没有音讯了。后来，又有一个叫 Ray 的女孩联系我，我也没有抱任何希望，只是和她简单聊一下。后来她想来我住的地方拍照，于是我把我大学的地址给了她。周四的早上我还在上课，她就发信息给我说她已经在了门口了。我很惊讶，也不知道她是什么样子，整个上课时间，我都在胡思乱想。

一下课我就跑出教室，由于我之前发给过她的照片，所以她主动跑过来认出了我。他看起来三十岁的样子，穿着很随意，她告诉我她从五角场过来。我介绍了自己，问她叫什么名字，她摇摇头并没准备告诉我。她来的很突然，我也并没有准备好拍摄方案。正好前些天看了摄影师冯君蓝的摄影展，于是决定拍一些那种感觉的照片。我给她看了方案，她同意了。一个下午都在忙来忙去，我很紧张，有时候拍不出效果就急的满身大汗。Ray 反而很镇静，我的任何要求她都会答应，当她看到一张裸体人像的时候，还没等我说话，她已经把衣服脱掉了。到了傍晚，我们就结束了，我想要请她吃饭，可是她拒绝了，



me a message that she was already at the door. I was surprised and didn't know what she was like. I was thinking about it all the time in class.

I ran out of the classroom after the class, because I had sent her my photo before, so she voluntarily ran over and recognized me. He looked thirty years old and dressed very casually. She told me she was coming from Wujiaochang. I introduced myself and asked her what her name was. She shook her head and didn't plan to tell me. She came suddenly, and I was not ready for the shooting plan. Just the other day I saw the photographer Feng Jun-lan's photography exhibition, so I decided to take some photos of that feeling. I showed her the plan and she agreed. I've been busy all afternoon, I'm very nervous, and sometimes I sweat profusely if I can't produce results. Ray is rather calm. She will agree to any request of mine. When she saw a nude portrait, she took off her clothes before I could speak. In the evening, we were over. I wanted to invite her to dinner, but she refused. She said I was a student and could not ask for money. I said thank you many times, and after she hugged me, she took the subway and left.

I am walking on the road alone, and I don't know how I feel.

她说我是学生，不能给学生要钱。我和她说了很多次谢谢，她拥抱我过后就乘地铁离开了。

我一个人走在路上，不知道是怎样的心情。

> My Work





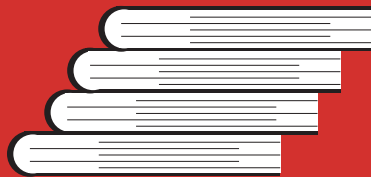






# CHAPTER IX PHOTO BOOK

## Illustrated An period that I made lots of Online photo book



### > Story

I remember reading a book a long time ago. There is a sentence in the book: If your photos are not made into a book, it is not over yet. I have many photos on my hard drive, but I never thought about editing them into a book.

I spent a lot of money on the Internet and bought many picture albums for reference. Organize all the photos that can be used on the hard drive, but it's not as simple as I thought.

In the process of typesetting, I suddenly realized a problem. I didn't just put the photos in, but put them in the right place. There are more problems involved: firstly, if the photos are not placed correctly, two photos that should be good will also become mediocre; secondly, whether the tones of the photos are uniform and the proportions are the same; then it will take a long time. The selection of photos allows the photos to be more appropriately adapted to the subject...

This is the first time that I realized that photography is not only about taking pictures, but also the ability to edit and organize, as well as the awareness of "theme", which will make the work more complete and mature.

我记得之前读过一本书，书里有一句话说：如果你的照片没有整理成册，那说明还没结束。我的硬盘里有很多张照片，但我从没想过要整理它们。

我花了很多钱在网上买了很多画册作为参考，把硬盘里能用的照片都放在一起，但远没我想象得那么简单。

在排版过程中，我突然意识到一个问题：我不能只是把照片简单地丢进去，而是要放到正确的位置。这就涉及到很多问题：首先，如果两张照片没搭配好，本来质量偏上的照片也会互相消解；其次，照片的内容和风格是否搭配并服务于主题……

这是我第一次意识到摄影不只是拍照片，还要有编辑和整理的能力，这也会让作品更具有主题性，更完整，更成熟。

## > PROJECT 1 The Shinning

### INSPIRATION

The movie *The World* directed by Jia Zhang-ke, narrated a story taken place in Beijing International Park, during the period that globalization has just entered China. In that park which surrounded by lots of miniature versions of world iconic landmarks and buildings, while those images of globalization seem to be at odds with the city's original people and events, sometimes even a little bit ridiculous. Shanghai developed rapidly, there still have some traits same as the scenes in Zhang-ke's movie. In the process of continuous street shooting, I accidentally captured these seemingly ordinary, but some unspeakable strange scenes, like ghosts wandering in this land, which are not so real.



### RESEARCH

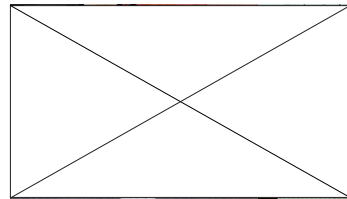
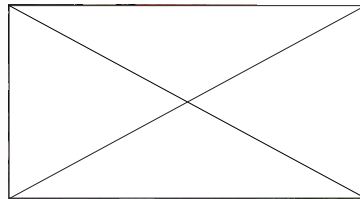
"Flash brings surrealism, it makes the world more real, but at the same time the real world seems unreal." Parr said. Using flash is one of the important symbols of Parr's works. His pictures are usually bright and full of color. The items consumed, the food or the people are all Parr's favorite subjects, especially sensitive to human eccentric behavior. These photos often have excessive colors, unusual composition and sometimes strange themes, which are out of keeping with the beautiful reality.



## > 画册项目 1 闪灵

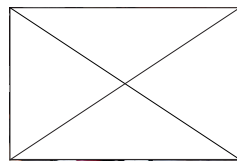
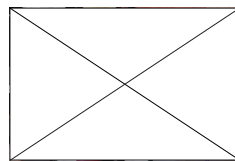
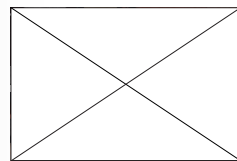
### 灵感

贾樟柯导演的电影《世界》，讲述了一个全球化刚刚进入中国期间在北京世界公园发生的故事。在这个公园里，坐落着许多微型的世界标志性地标和建筑物，而那些全球化的景象似乎与北京的“气质”不符。原始人和事件，有时甚至有些荒谬。上海发展迅速，仍然具有与张克电影中的场景相同的特征。在连续的街拍过程中，我意外地捕获了这些看似普通但又有些难以言说的奇怪场面，例如鬼魂在这片土地上徘徊，这些场面并不那么真实。



### 调研

"闪光灯带来了超现实主义，它使世界变得更加真实，但与此同时，现实世界似乎又很虚幻的。”帕尔说。使用闪光灯是马丁·帕尔作品的重要标志之一。他的照片通常明亮且色彩丰富。食用的东西，食物或人都是帕尔最喜欢的主题，尤其对人们的古怪行为敏感。这些照片通常具有过多的色彩，异常的构图以及有时奇怪的主题，这与美丽的现实不符。



> My Work







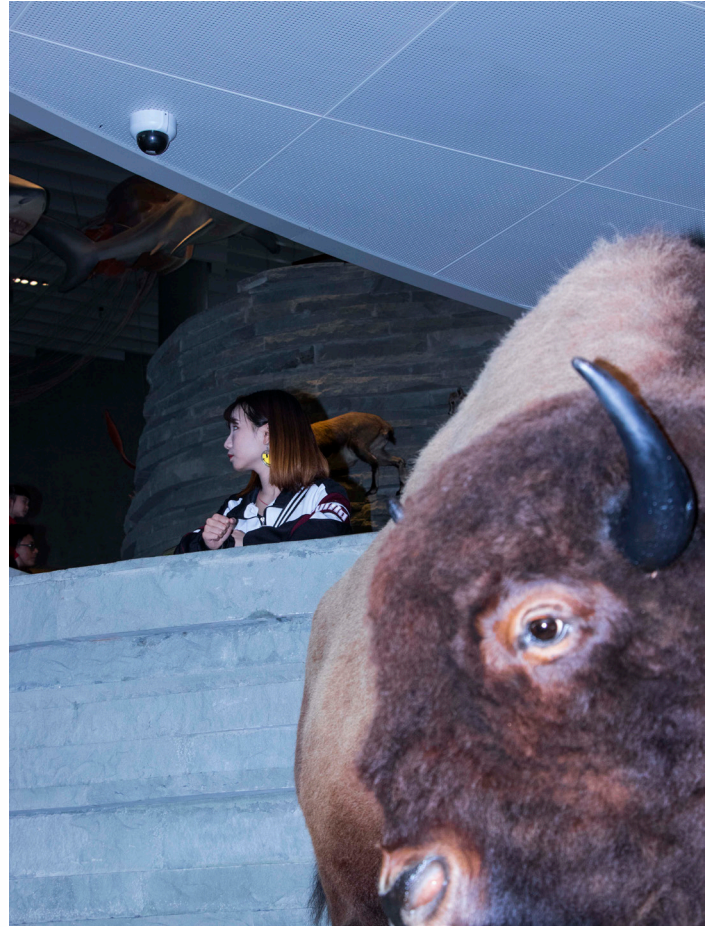
















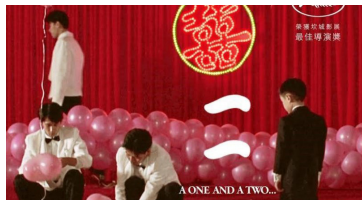




## > PROJECT 2 The Cracks

### INSPIRATION

The movie *A one and A two* directed by Yang De-chang, narrated a story about an ordinary family, that seems peaceful and joyful, however there were also some problems and entanglements between the family members. Yang De-chang used a child's perspective to tell the trivial things that happened in This film reminds me of the contradictions that exist in my family. They seem small, but they seem to be waiting for an outbreak. Until I accidentally saw a crack on the wall that became more and more obvious, I decided to take the "crack" as the theme and shoot a group of photographs about the family.



### RESEARCH

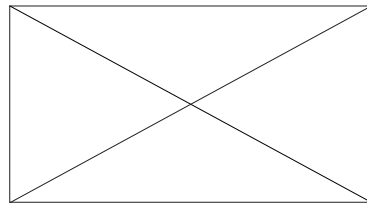
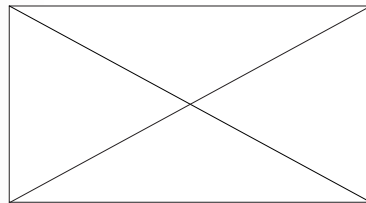
Chen Zhe used the form of "archives" to record her own self-harm experience, including the information she consulted from the internet about self-harming people, her diary, and taking photos through contact with the relevant people. I think "Crack" itself is a physical phenomenon, so I want to use this method of combining rational materials and perceptual images to complete this work which can make the series more completed.



## > 画册项目 2 裂缝

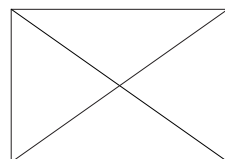
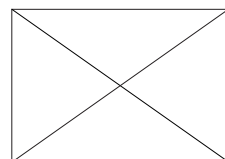
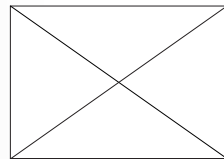
### 灵感

杨德昌执导的电影《一一》讲述了一个台湾普通家庭的故事，这个家庭看起来平和而快乐，但是家庭成员之间也存在一些纠缠和矛盾。讲述这部电影中发生的琐碎事情这部电影让我想起了我家庭中存在的矛盾。它们看起来很微小，但似乎正在等待着一场爆发。直到我偶然看到墙上的裂缝越来越明显之前，我决定以“裂缝”为主题，并拍摄有关家庭的照片。



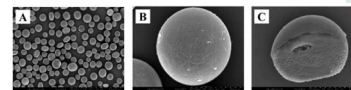
### 调研

陈哲使用“档案”的形式来记录自己的自残经历，包括她从互联网上查询到的有关自残人的信息，日记以及通过与相关人员接触而拍照的信息。我认为“裂缝”本身是一种物理现象，因此我想使用这种将理性材料和感知图像相结合的方法来完成这项工作，从而使该系列更加完整。

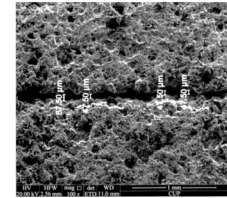


理论, Eshelby(1957)推导了各向同性介质中含有包体的岩石物理模型,背景介质被看做是各向同性的围体,而裂隙被看做是各向同性围体中的一个包体.

以下模型考虑到了不同形状裂隙对岩石弹性模量







其他人或许是在太阳系某个白炽星被创造出来并喷射到天空中的，但我们不同，我们是地球上唯一必须通过进化生存的生物。其他人是一个灵感的不同可能，我们则是一个可能开始、中间和结束！在我们生活的地方，你只有那位呼吸方式接近。这个地方在宇宙之外，在花露水……我的母亲拉我呼吸到这个世界上，我们出生时如同花儿，呼吸地花田盛开，将所有的花田盛开的人的孩子的花田盛开，我的最大花田盛开就是我的生命，花田盛开……







我所以这么想，在一大片黑夜里又见到那熟悉的身影。

电视的屏幕像从天空的缝隙中飘落下来。

我们来到路边。

那在半夜地下

的尸体躺在铁轨上。

许多人死亡后留下的尸体呈现出一种可怕的特征，那是要命的黑暗像从深渊里爬出的几十年前的某种幽灵的幻影。

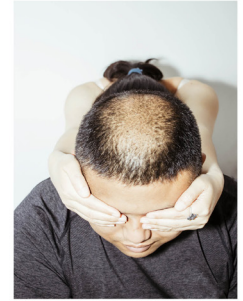
我的父亲死在地上。

下陷上流离已尽。他活了一九九九年，他年轻时所接触的一位关于未来的形象被证明是错的。人们在

在那个年代已经知道一切，在黑暗中解决最可怕的不可能。而当时的黑暗比现在更可怕。人们

地下深处任何思想，从来都是残酷的一生。人们通过服务国家，服务国家

想，最后是在这里，地下深处被打破。









Through this period, I paid more attention to the logic of shooting. For example, I spent a lot of time and energy on research and the shooting process became more logical. I think this kind of creative method is very effective. I can sort out the clues better and control the picture better, so that every image is effective.

通过这段时间,我更多地关注于有逻辑地拍摄。比如,我会花时间和精力在调研和拍摄过程上,让这些环节变得更有秩序。我认为这样的创作方式很有效,我可以更好的分类整理,更好的把控画面,使得作品中的每一张图像更有效。

# CHAPTER X

## A BIG MISTAKE

### Illustrated A big mistake that I made before



#### > Story

There was a game where I was fascinated by experimental music, Kraftke, John Cage, the kind of music composed of mysterious notes, very psychedelic, but also capable of showing strong concepts.

So I wanted to rely on the illusory feeling that the music conveyed to me, so I hurriedly prepared to shoot. I wanted to visualize these notes through photography, and put a lot of effort into lighting and props. After having a few good-looking images, I started to be proud.

But when I was going to explain this work to others, I ran into a problem. I can't logically express the specific concepts I want to convey to others, but vaguely express some feelings, such as mystery, loss or a certain dream...because at first I did not do enough research and information review. Later, Without knowing what to do next, this project ended.

I think it is a pity, but there is no alternative.

有一段时间我迷上了实验音乐，Kraftwerk、John Cage，那种由神秘的音符组成的乐曲，很迷幻，又能表现出很强的观念。

于是就凭着音乐传达给我的种种虚幻的感受，就急匆匆地准备拍摄了。我想通过摄影把这些音符视觉化，在打光和道具上下了很大功夫，在有了几张看起来还不错的图像后，我开始洋洋得意。

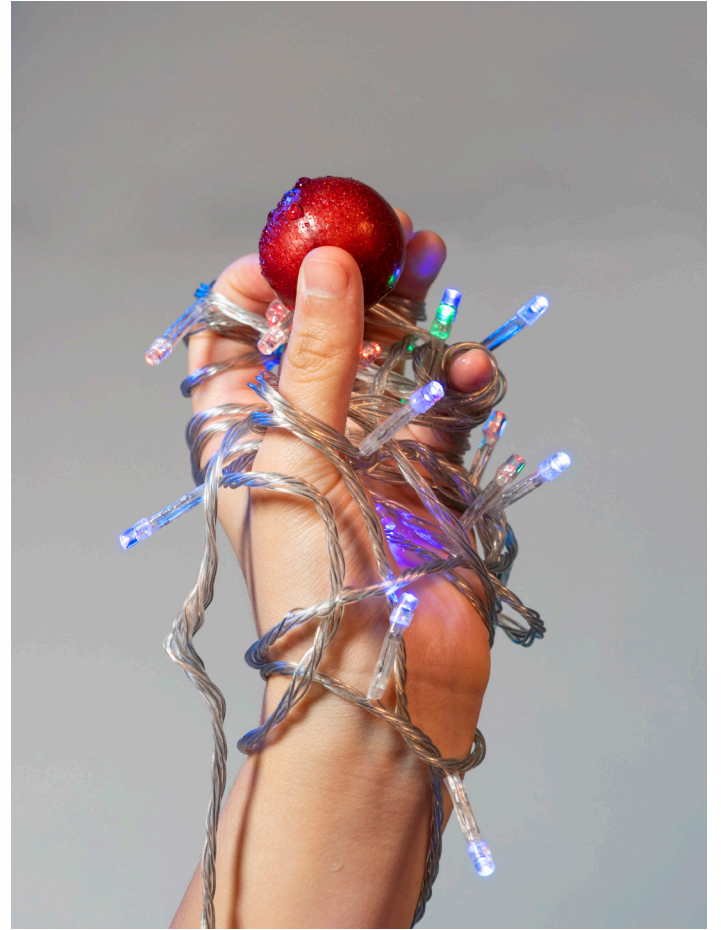
但当我要去和别人解释这一作品时，就遇到了难题。我无法很有逻辑地和别人表达我要传达的具体概念，只是模糊地表达一些感受，比如神秘感、失落感或是某个梦境……因为最初完全没有做好充分的研究，和资料查阅，之后，根本不知道下一步该如何进行，这个项目也就这样终止了。

我觉得很可惜，可又没有任何方法补救。







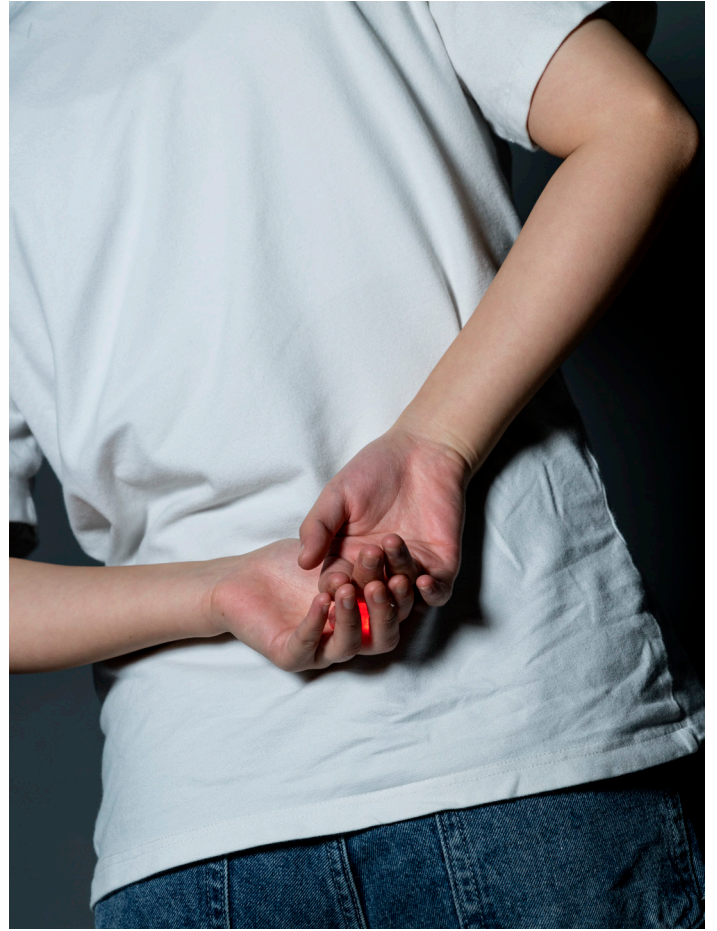












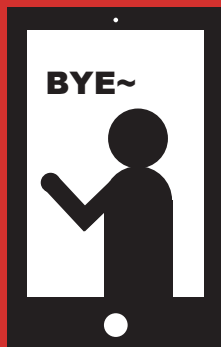
# CHAPTER XI

## A RECENT WORK

### Displayed

### A photo series

### I made recently



2019-2020

#### SEEDS

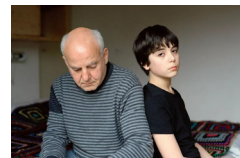
#### INSPIRATION

When the movie *Pinocchio* came out, it reminds me of a lot of childhood memories. It was my first story book as a child and the book is the only gift my father gave me. My father is a typical "Chinese father", not good at words, almost absent from my 20 years of life. As I grow up and mature, I increasingly feel the lack of fatherly love, which leads to more and more defects in many aspects of my life. I am eager to make up for these loopholes and become a more complete person, just like Pinocchio, who is eager to become a real child. So, I tried to communicate with my father, take his daily fragmented images, collect the memories of our common experience, and find out the missing affection between each other.



#### RESEARCH

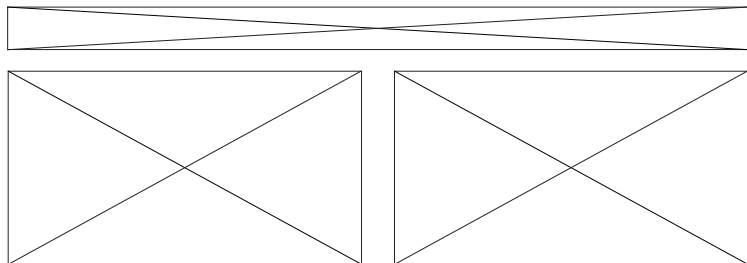
Sarah Mei Herman spent years photographing her father and half brother. Her works solidify time, and the plain body movements and scene selection make the narration simple and effective. Father's aging and younger brother's growth make people unprepared, the passage of time is enough to make people touch.



# 种子

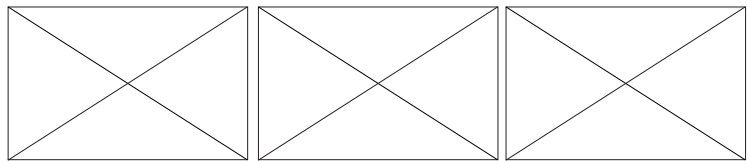
## 灵感

意大利真人版的《匹诺曹》上映后，勾起了我的很多童年回忆。那是我儿时的第一本故事书，也是父亲送给我的唯一的礼物。我的父亲是一个典型的“中国式父亲”，不善言辞，几乎缺席了我 20 年的人生。随着我不断长大成熟，我愈发觉得父爱的缺失，导致我在生活中的很多方面有了越来越多的缺陷，我渴望去弥补这些漏洞，变成一个更完整的人，就像木偶匹诺曹渴望自己变成一个真正的孩子。于是，我尝试和父亲沟通，拍摄他日常的碎片化影像，收集我们共同经历的回忆，找寻彼此之间缺失的那份亲情。



## RESEARCH

Sarah Mei Herman 用多年的时间拍摄了父亲和弟弟。她的作品凝固了时间，平淡无奇的肢体动作和场景选择使得画面的叙事简单而有效。父亲的衰老和弟弟的成长让人措手不及，时间的流逝足以让人触动。



I made a photo book after taking these photos with my father. After reading the photo book, my father suddenly felt that he had never seen himself this way for a long time since he got his first digital camera. Sometimes he didn't know himself very well, let alone his closest family members. He said that although he did not fully understand my photos, and even why I took those photos for him, he was happy to be able to re treat our relationship in this way.

拍完这一系列作品后，我把他们做成画册。在父亲阅读完这本画册后，他突然感觉自己从拥有了数码相机后很长时间没用这样的方式看待自己。优势他自己也不是很了解自己，也知道用怎样的方式和家人亲近。他说，尽管他并不能完全明白我为什么要拍这些照片，或是这些照片有什么意味，但他很高兴能够用这样的方式重新审视我们之间的关系。



## > BOOK



Size : 185mm\*260mm , 92 pages , 46 photos  
Binding art : cover paper laminating, round ridge cloth hardcover









